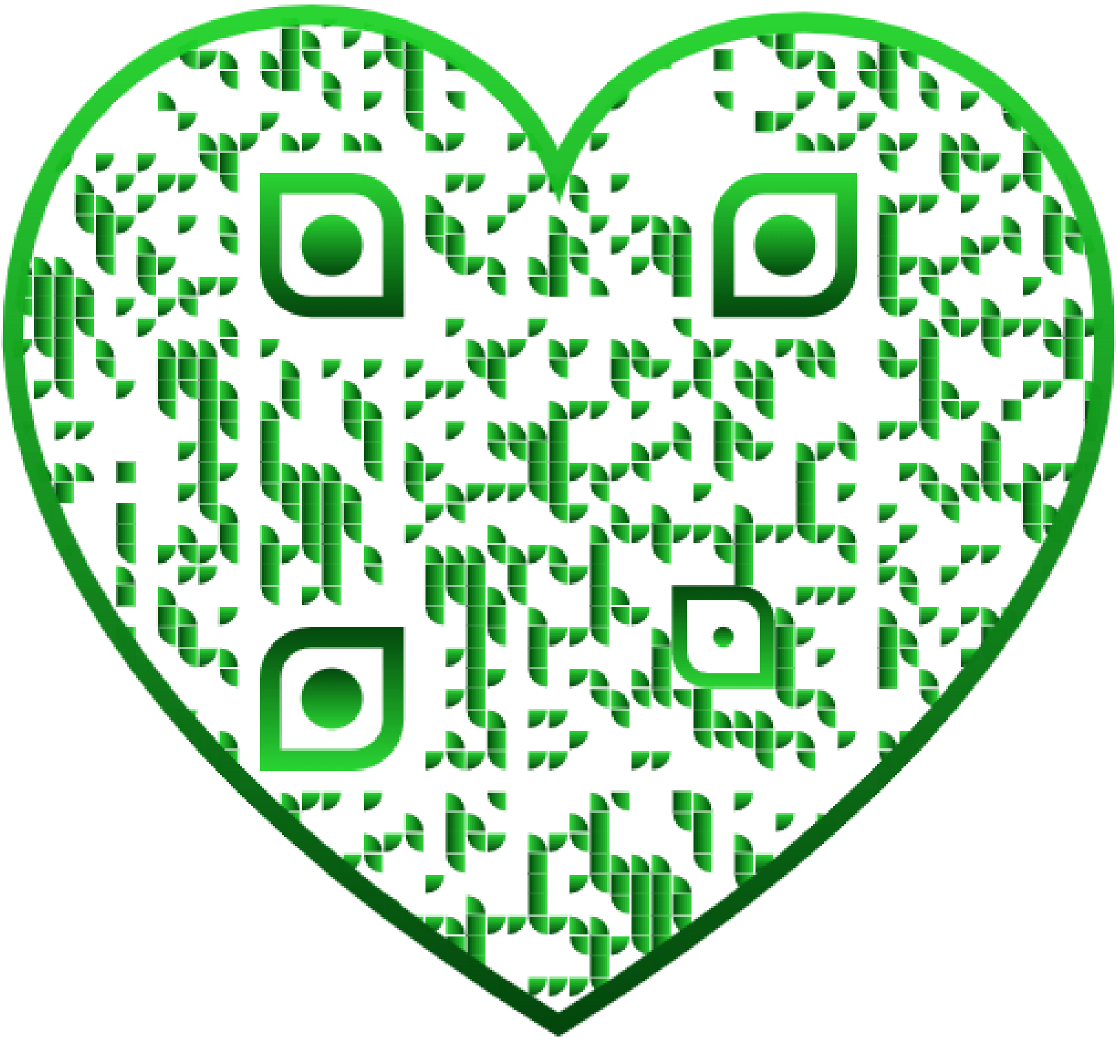
ART COLLECTOR

2025 SPECIAL EDITION

darwin
aboriginal
art fair

PROGRAM & PARTICIPANTS

Artist Profiles + News & Views + Price Guide + More...



10 YEARS

Country to Couture

Celebrating a 10 year legacy of cultural integrity, artistic innovation, and community empowerment.

5 AUG 2025

Larrakia Country NT

ifp.org.au

#countrytocouture

@indigenousfashionprojects

darwin aboriginal art fair FOUNDATION | INDIGENOUS FASHION PROJECTS

COUNTRY ROAD

Proudly supported by Northern Territory MAJOR EVENTS Company

NORTHERN TERRITORY

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NITV

DARWIN FRINGE FESTIVAL

Photo: *Garkambarryirri* (daybreak), by Bula'bula x Black Cat Couture NT, 2025. Photo by Alana Holmberg

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ON THE COVER: Aileen Napaljarri Long, *Wanakiji Bush Tomato*, 2024. Synthetic polymer paint on canvas, 121 x 91 cm. COURTESY: BARKLY REGIONAL ARTS.

Read our profile on Aileen Napaljarri Long on page 52.

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FROM THE DAAF FOUNDATION EXECUTIVE DIRECTOR, CLAIRE SUMMERS

In 2025, NAIDOC Week celebrated 50 years of honouring Aboriginal and Torres Strait Islander voices and resilience. This year's theme, *The Next Generation: Strength, Vision & Legacy*, invites all Australians to reflect on the trailblazers who paved the way and the young leaders shaping the future.

At the Darwin Aboriginal Art Fair Foundation (DAAF Foundation), this theme resonates deeply. Our work creates platforms that celebrate First Nations artists, designers and creatives, championing community-led art and design, and creating pathways for the next generation—strongly connected to Country, culture, and kin.

Since its inception, the DAAF Foundation has held cultural integrity at its core. Every initiative we lead—the flagship Darwin Aboriginal Art Fair, Country to Couture runway, or National Indigenous Fashion Awards—places the knowledge systems and storytelling traditions of Aboriginal and Torres Strait Islander peoples front and centre. As we celebrate 50 years of NAIDOC Week, I ask that we pause to remember the prolific artists we have lost over the last 12 months. We honour their lives and contributions. Their legacy continues to nourish us while clearing pathways for emerging creatives.

The theme of "strength" is ever-present in the communities we walk alongside. Remote Art Centres—often the cultural, social, and economic heart of community life—demonstrate the resilience and brilliance of intergenerational knowledge-sharing. At the Darwin Aboriginal Art Fair, this strength is visible in every booth: young artists sitting alongside Elders, listening, learning, creating.

As we celebrate the 19th Darwin Aboriginal Art Fair in 2025, Art Centres from every corner of Australia will share their stories of perseverance, sovereignty, and innovation. Through bush-dyed silks, intricate weavings, and bold contemporary canvases, artists share their truths—grounded in ancient tradition, yet speaking to the now.

Country to Couture has become one of the nation's most exciting fashion runways—not just for its fashion, but for what it symbolises: a future where Aboriginal and Torres Strait Islander people shape narratives, strengthen their businesses, and tell their stories through fashion. In 2025, we celebrate our 10-year anniversary.

Meanwhile, the National Indigenous Fashion Awards (NIFA) continue to spotlight excellence in design, collaboration, and cultural celebration. These awards not only recognise talent—they amplify it, building career pathways and creating ripple effects of pride.

Vision means long-term investment in Indigenous-led platforms. It means building relationships, not transactions. The next generation of Aboriginal and Torres Strait Islander artists, designers, curators, and cultural leaders is not waiting in the wings—they are here, creating, leading, and inspiring.

DAAF Foundation is proud to be part of this unfolding story. Through mentorship, visibility, and access to national and international stages, we ensure that emerging creatives are celebrated. •

CONTRIBUTORS

Jack Wilkie Jans works as an Indigenous affairs advocate, Indigenous arts worker, arts writer, and emerging multimedia artist.

Carrie Miller is a freelance writer and occasional curator who has been contributing to Art Collector for 15 years.

Camilla Wagstaff is a journalist and writer based in Warrane/Sydney. She specialises in arts, culture, interiors and travel writing.

Zali Morgan is a Wilman, Ballardong, Whadjuk Noongar woman, currently based in Boorloo (Perth), whose practice spans across creative writing, sculpture, textile works and printmaking.

Claire G. Coleman is a Noongar woman who writes fiction, essays, poetry and art writing while either living in Narrm/Melbourne or on the road.

Althea Kuzman holds the position of Public Programs Officer at Mosman Art Gallery, Sydney.

ART COLLECTOR

19th Darwin Aboriginal Art Fair

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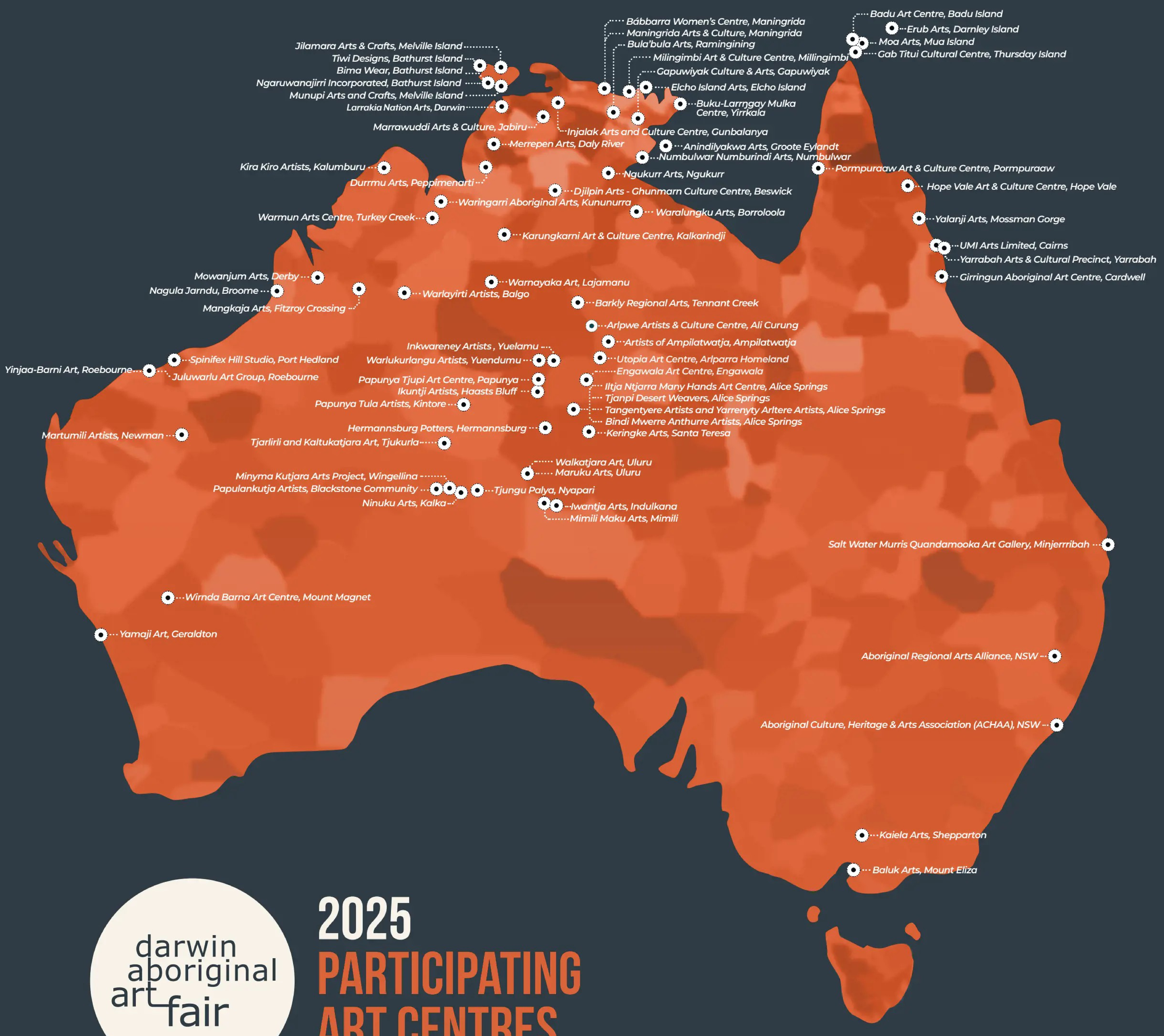
Bábbarra Women's Centre, Maningrida
Badu Art Centre, Badu Island
Maningrida Arts & Culture, Maningrida
Erub Arts, Darnley Island
Bula'bula Arts, Ramingining
Moa Arts, Mua Island
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Tiwi Designs, Bathurst Island
Bima Wear, Bathurst Island
Gapuwiyak Culture & Arts, Gapuwiyak
Ngaruwanajirri Incorporated, Bathurst Island
Elcho Island Arts, Elcho Island
Munupi Arts and Crafts, Melville Island
Buku-Larrŋgay Mulka Centre, Yirrkala
Larrakia Nation Arts, Darwin
Marrawuddi Arts & Culture, Jabiru
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Kira Kiro Artists, Kalumburu
Pormpuraaw Art & Culture Centre, Pormpuraaw
Ngukurr Arts, Ngukurr
Durrmu Arts, Peppimenarti
Hope Vale Art & Culture Centre, Hope Vale
Djilpin Arts - Ghunmarn Culture Centre, Beswick
Waringarri Aboriginal Arts, Kununurra
Waralungku Arts, Borroloola
Warmun Arts Centre, Turkey Creek
Yalanji Arts, Mossman Gorge
Karungkarni Art & Culture Centre, Kalkarindji
UMI Arts Limited, Cairns
Yarrabah Arts & Cultural Precinct, Yarrabah
Mowanjum Arts, Derby
Girringun Aboriginal Art Centre, Cardwell
Warnayaka Art, Lajamanu
Nagula Jarndu, Broome
Warlayirti Artists, Balgo
Mangkaja Arts, Fitzroy Crossing
Barkly Regional Arts, Tennant Creek
Arlpwe Artists & Culture Centre, Ali Curung
Inkwareney Artists , Yuelamu
Artists of Ampilatwatja, Ampilatwatja
Spinifex Hill Studio, Port Hedland
Warlukurlangu Artists, Yuendumu
Utopia Art Centre, Arlparra Homeland
Yinjaa-Barni Art, Roebourne
Engawala Art Centre, Engawala
Juluwarlu Art Group, Roebourne
Papunya Tjupi Art Centre, Papunya
Iltja Ntjarra Many Hands Art Centre, Alice Springs
Ikuntji Artists, Haasts Bluff
Tjanpi Desert Weavers, Alice Springs
Papunya Tula Artists, Kintore
Tangentyere Artists and Yarrenyty Arltere Artists, Alice Springs
Bindi Mwerre Anthurre Artists, Alice Springs
Hermannsburg Potters, Hermannsburg
Keringke Arts, Santa Teresa
Martumili Artists, Newman
Tjarlirli and Kaltukatjara Art, Tjukurla
Walkatjara Art, Uluru
Maruku Arts, Uluru
Minyma Kutjara Arts Project, Wingellina
Papulankutja Artists, Blackstone Community
Tjungu Palya, Nyapari
Ninuku Arts, Kalka
Iwantja Arts, Indulkana
Mimili Maku Arts, Mimili
Salt Water Murris Quandamooka Art Gallery, Minjerrribah
Wirnda Barna Art Centre, Mount Magnet
Yamaji Art, Geraldton
Aboriginal Regional Arts Alliance, NSW
Aboriginal Culture, Heritage & Arts Association (ACHAA), NSW
Kaiela Arts, Shepparton
Baluk Arts, Mount Eliza

darwin
aboriginal
art fair

2025
PARTICIPATING ART CENTRES

Please note: Map locations are approximate.

darwin aboriginal art fair

Engage with the contemporary creations from the world's oldest living cultures. This vibrant Public Program runs alongside the Fair, packed with both free and ticketed events for all ages. Immerse in traditional dance performances, artist masterclasses and talks, material demonstrations, children's activities, fashion and more!

TUESDAY, 5 AUGUST 2025

10TH COUNTRY TO COUTURE

Venue: Darwin Convention Centre

Where First Nations textiles, fashion and art collide in a colourful runway showcase of collections from across Australia. Celebrating a 10 year LEGACY of cultural integrity, artistic innovation, & community empowerment.

5.00 - 6.00pm
Show 1: Threads of Country

8.00 - 9.00pm
Show 2: Rising Colours: The Blak Party

**Doors open 30 mins before the show*

Exhibition Hall 1 • Ticketed per show.

WEDNESDAY, 6 AUGUST 2025

6.00pm-8.30pm

NATIONAL INDIGENOUS FASHION AWARDS (NIFA)

Venue: Deckchair Cinema

Join the National Indigenous Fashion Awards (NIFA) ceremony, empowering and celebrating excellence in Aboriginal and Torres Strait Islander fashion and textiles.

**Drink on arrival, 7.00pm start* • Ticketed.

THURSDAY, 7 AUGUST 2025

5.00pm-8.30pm

DAAF 2025 OPENING CEREMONY

Venue: Darwin Convention Centre

Larrakia Nation Traditional Owner to present Welcome to Country. The program will feature a cultural performance by Munupi and Jilamara Arts and Crafts Associations, followed by a second performance titled Building the Bridge and Walking in Two Worlds, directed by Racheal and Ineke Wallis. *5.30pm start, light refreshments provided. Cash bar available.

DAAF Sandpit • Ticketed.

FRIDAY, 8 AUGUST 2025

Venue: Darwin Convention Centre

9.00am - 10.00am

DAAF ACCESSIBILITY HOUR

FREE - Registration

10.00am - 4.00pm

19TH DARWIN ABORIGINAL ART FAIR

FREE - Registration

11:00am - 1:00pm

ARTIST MASTERCLASS: SOFT SCULPTURE MASTERCLASS WITH YARRENYTY ARLTERE ARTISTS

Outside Meeting Place • Ticketed - SOLD OUT

11:00am - 2:00pm

ARTIST MASTERCLASS: JEWELLERY MASTERCLASS WITH IKUNTJI ARTISTS

Outside Meeting Place • Ticketed

1:00pm - 5:00pm

SEMINAR: ART KNOWLEDGE DATA - DIGITAL CATALOGUING AND REPATRIATION OF HISTORICAL ART COLLECTIONS

Meeting Rooms 3 & 4 • FREE

2:00PM - 2:30PM

CULTURAL PERFORMANCE: DANCERS FROM MUNUPI ARTS & CRAFTS ASSOCIATION, AND JILAMARA ARTS & CRAFTS ASSOCIATION

DAAF Sandpit • FREE

SATURDAY, 9 AUGUST 2025

Venue: Darwin Convention Centre

9.00am - 10.00am

DAAF ACCESSIBILITY HOUR

FREE - Registration

10am – 5pm

19TH DARWIN ABORIGINAL ART FAIR

FREE - Registration

10:30am - 12:00pm

CHILDREN'S WORKSHOP: PAINTING WITH WARLUKURLANGU ARTISTS (Session 1)

Outside Meeting Place • FREE - Registration

11:00am - 2:00pm

ARTIST MASTERCLASS: GHOST NET MASTERCLASS with ERUB ARTS

Outside Meeting Place • Ticketed - SOLD OUT

11:00am - 2:00pm

ARTIST MASTERCLASS: WEAVING MASTERCLASS WITH NUMBULWAR NUMBURINDI ARTS

Outside Meeting Place • Ticketed

12:00pm - 12:30pm

CULTURAL PERFORMANCE: ONE MOB DIFFERENT COUNTRY DANCERS

DAAF Sandpit • FREE

1:00pm - 2:30pm

CHILDREN'S WORKSHOP: PAINTING WITH WARLUKURLANGU ARTISTS (Session 2)

Outside Meeting Place • FREE - Registration

3:00pm - 4:00pm

WORKSHOP: PAINTING MATERIALS with MARK CHAPMAN

Outside Meeting Place • FREE

3:00 - 4:00pm

DEMONSTRATION: BUSH BALM WITH PURPLE HOUSE

Outside Meeting Place • FREE

2025 PUBLIC PROGRAM HIGHLIGHTS

DAAF Foundation's Public Program is proudly supported by the Northern Territory Government through Northern Territory Major Events Company, Copyright Agency, Wesfarmers, Agency Projects, premium media partner Peppermint Magazine, and ticketing partner Darwin Fringe Festival.

*Please note that the events detailed below are correct at the time of printing, but are subject to change. Please refer to **DAAF.COM.AU** for the latest information.*

SUNDAY, 10 AUGUST 2025

Venue: Darwin Convention Centre

9.00am - 10.00am

DAAF ACCESSIBILITY HOUR

FREE - Registration

10am – 4pm

19TH DARWIN ABORIGINAL ART FAIR

FREE - Registration

10:30am - 12:00pm

CHILDREN'S WORKSHOP: GHOSTNET STARFISH WITH ERUB ARTS (SESSION 1)

Outside Meeting Place • FREE - Registration

11:00am - 2:00pm

ARTIST MASTERCLASS: WEAVING MASTERCLASS WITH INJALAK ARTS AND CULTURE

Outside Meeting Place • Ticketed

11:00am - 2:00pm

ARTIST MASTERCLASS: BOAB CARVING MASTERCLASS WITH WARINGARRI ABORIGINAL ARTS

Outside Meeting Place • Ticketed

12:00am - 12:30pm

CULTURAL PERFORMANCE: MANUEL PAMKAL

DAAF Sandpit • FREE

1:00pm - 2:30pm

CHILDREN'S WORKSHOP: GHOSTNET STARFISH WITH ERUB ARTS (SESSION 2)

Outside Meeting Place • FREE - Registration

2:00pm - 2:30pm

CHILDREN'S CULTURAL PERFORMANCE: MANUEL PAMKAL

DAAF Sandpit • FREE

3:00pm - 4:00pm

WORKSHOP: PAINTING MATERIALS WITH MARK CHAPMAN

Outside Meeting Place • FREE

DAILY: THURSDAY-SUNDAY, 7-10 AUGUST 2025

Venue: Peninsula Lawns at Waterfront Precinct

UNTOLD BY AGENCY PROJECTS

Register at agencyprojects.org

DAAF is proud to partner with Agency Projects as they present their acclaimed Untold Series on the Peninsula Lawns at the Waterfront Created and led by Agency Projects, the Untold Series is a powerful platform for First Nations-led dialogue - bringing together Aboriginal and Torres Strait Islander artists, creatives, cultural leaders, and academics in a celebration of culture, storytelling, and connection. Full Program: agencyprojects.org

SCREEN ACTIVATIONS

DAAF Sandpit • FREE

Shorts from 'Crown and Country', a powerful and immersive film installation created by Warlpiri elders Wanta Jampijinpa Patrick and Jerry Jangala Patrick from Lajamanu, in collaboration with musician and composer Marc 'Monkey' Peckham.

Tjanpi Animations, by Tjanpi Desert Weavers

DAAF ARTS INDUSTRY DISPLAYS

Industry Specialist Concourse • FREE

Desart presents its *Digital Labeling Project* in the Darwin Convention Centre Foyer

Art Collector presents the 19th Darwin Aboriginal Art Fair magazine

Industry Specialists will be available to meet with, sharing information about their services, and welcoming new members. Including:

Aboriginal Art Centre Hub Western Australia (AACHWA), AACHWA Make It Real Project, Arnhem, Northern and Kimberley Artists Aboriginal Corporation (ANKA), Agency Projects, Bush Balm - Purple House, Chapman and Bailey, Copyright Agency, Desart Inc, Healing Foundation, Indigenous Art Centre Alliance (IACA), Indigenous Art Code, Ku Arts, National Association for the Visual Arts (NAVA), The University of Melbourne.

INDIGENOUS FASHION PROJECTS

IFP Booth

Meet the Indigenous Fashion Projects (IFP) team and some of their participating artists and designers to learn about IFP's programs and events. Individual appointments can also be booked at the stand.

IFP Fashion Booths Concourse • FREE

COUNTRY TO COUTURE 10 YEAR EXHIBITION

Celebrating a 10 year LEGACY of cultural integrity, artistic innovation, & community empowerment.

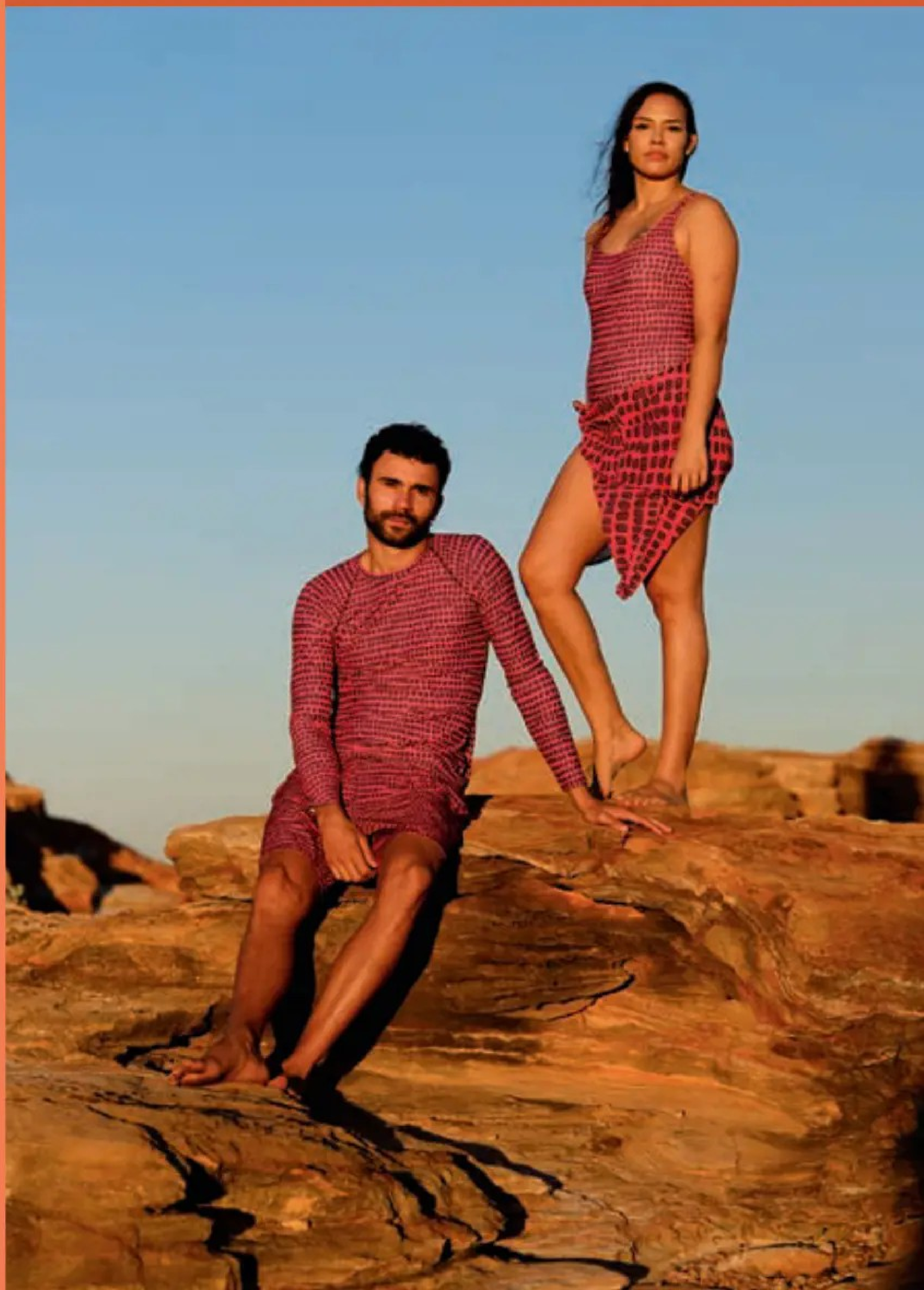
By the Sandpit • FREE

IFP FASHION BOOTHS

Shop First Nations fashion, and meet the designers and artists from across Australia. Including:

Mowanjum Arts & Milpali, Magpie Goose, KingKing, Jaru Girl, Salt Water Murris, Delvine Cockatoo Collins, Atyene, Gammin Threads, KAFTA, Ikuntji Artists.

IFP Fashion Booths Concourse • FREE



Aboriginal Regional Arts Alliance (NSW) Aboriginal Corporation

araansw.com
@araansw

The Aboriginal Regional Arts Alliance (NSW) Aboriginal Corporation is a proud, 100% Aboriginal-owned and controlled organisation, established in 2019 by a passionate collective of Regional Aboriginal Artists and Arts Administrators from their homelands in New South Wales. As the only fully Aboriginal-owned and managed organisation of its kind in the state, ARAA is dedicated to supporting, empowering, and advocating for Aboriginal artists and the broader creative community across regional and remote New South Wales.

ACHAA NSW

achaa.com.au
@achaansw

ACHAA is the peak body for 21 Aboriginal cultural centres, knowledge centres, language centres, galleries, museums, and keeping places across New South Wales. All are 100% Aboriginal community-created and managed not-for-profit organisations, devoted to keeping NSW Aboriginal culture, heritage, and arts alive as Living Centres for Living Cultures.

Anindilyakwa Arts

Anin-dily-akwa

anindilyakwaarts.com.au
@anindilyakwa_arts

Anindilyakwa Arts is a vibrant hub of creativity across the Groote Archipelago in the Gulf of Carpentaria, NT. The Warnamamalya-led creative program proudly supports local employment while fostering both traditional and contemporary artistic practices. Anindilyakwa Artists work through "old and new ways," drawing on deep cultural knowledge and tradition while exploring contemporary art disciplines.

Arlpwe Art and Culture Centre

ahl-boa

www.arlwpe.com
@arlpwe.artists

Arlpwe Art and Culture Centre is a 100% Aboriginal-owned organisation operating in Ali Curung on Kaytetye Country. The Arlpwe artists primarily come from Ali Curung's four language groups: Kaytetye, Alyawarr, Warlpiri, and Warumungu. We practice painting and ceramics.

Artists of Ampilatwatja

Um-bludder-witch

ampilatwatja.com
@artists_of_ampilatwatja

The Artists of Ampilatwatja community was established in 1999, 325 km north-east of Mparntwe (Alice Springs) in the Northern Territory. Ampilatwatja lies on Aherrenge Country, the land of the Alyawarre people. The work produced by our artists is unique and recognisably distinct from other Aboriginal artistic communities. The paintings pay homage to the significance and use of traditional bush medicine, offering an insight into our community.

Bábbarra Women's Centre

Bup-pa-raa

babbarra.com
@babbarradesigns

Bábbarra Women's Centre is a leading Indigenous women's Art Centre specialising in the production of unique hand printed textiles that tell the stories of Arnhem Land cultures, lifestyle and spirituality. Women screen print, lino print and sew on site in Maningrida. With humble origins as a women's refuge, the centre now supports over 50 senior and emerging artists.

Badu Art Centre

Bah-doo

baduartcentre.com.au

Rooted in strong cultural traditions and deep connections to the natural world, Badu artworks reflect a profound love and dedication to the ocean, the Island, and its creatures. Artists share their relationship with the four winds of Zenadth Kes, the rain, earth, skies, stars, and the sun, honouring the rhythms of Country and culture.

Baluk Arts

ba-luk

balukarts.org.au/
@balukarts

Baluk Arts is an Aboriginal-owned and led community arts centre and gallery, the only one of its kind in the southeast of Victoria. Based in Mount Eliza on Bunurong Country, this hub for Aboriginal artists provides a space to come together, create, and share their culture with the wider community.

Barkly Regional Arts

artistsofbarkly.com.au
@artistsofbarkly

The Artists of the Barkly Collective represents over fifty Aboriginal artists living in five remote communities across the Barkly region: Mungkarta, Kulumindini (Elliott), Owairtilla (Canteen Creek), Tennant Creek and Wutunugurra (Epenarra). The Collective includes seven language groups; Alyawarr, Kaytetye, Mudburra, Jingili, Waramungu, Warlpiri and Warlmanpa.

BELOW: Chelsea Lalara, *Canoe*, 2025.
Milkwood and acrylic paint, 5 x 5 x 29cm.
COURTESY: ANINDILYAKWA ARTS.

2025 ART CENTRE PARTICIPANTS

Bima Wear Association

Bee Mah Ware

bimawear.com
@bimawear

Bima Wear is a Tiwi women’s creative enterprise based in Wurrumiyanga, Bathurst Island. Established in 1969 with the support of Sister Eucharia, Bima Wear remains proudly owned and operated by Tiwi women today. Designing, printing, and manufacturing everyday, occasion, and ceremonial wear, Bima Wear celebrates Tiwi culture through bold and distinctive designs.

Bindi Mwerre Anthurre Artists

Bindi Mwuhhdah Undurrah

bindiart.com.au/
@bindi.mwerre.anthurre.artists

Founded in 2000, Bindi Mwerre Anthurre Artists is Australia’s first studio to combine supported studios with Aboriginal Art Centres. The studio provides Aboriginal artists with disabilities access to dedicated creative spaces, national exhibitions, design contracts, multimedia collaborations, Art Fairs, and award opportunities—supporting them in developing and gaining recognition for their artistic practice.

Buku Larrŋgay Mulka

Booku Larrn-gay Molka

yirrkala.com/
@bukuartnow

Buku-Larrŋgay Mulka Centre is the Indigenous community-controlled Art Centre of Northeast Arnhem Land. Located in Yirrkala, a small Aboriginal community on the northeastern tip of the Top End of the Northern Territory, approximately 700km east of Darwin. Our primarily Yolŋu (Aboriginal) staff of around twenty serves Yirrkala and the approximately twenty-five homeland centres within a 200km radius.

Bula’bula Arts

boola boola

bulabula.com.au
@bulabulaarts

Bula’bula represents strong, professional artists producing high-quality artworks that tell stories of cultural Lore learned through song and dance. These stories are reinterpreted into paintings and objects with traditional ritual and ceremonial significance.

Djilpin Arts

Jil-Pin

djilpinarts.org.au
@DjilpinArts

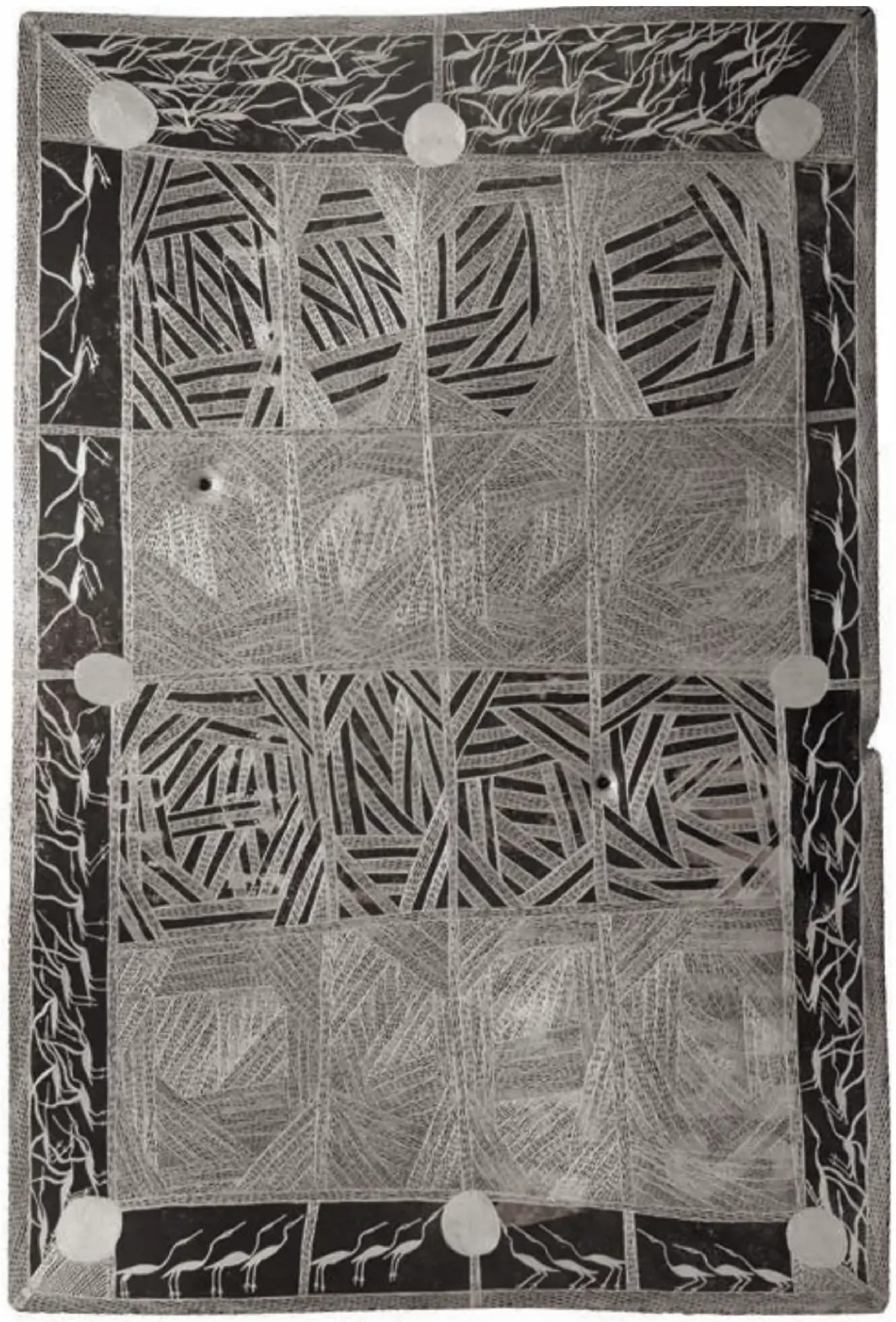
Djilpin Arts is a vibrant cultural hub at the heart of the Wugularr community. Discover the treasured Blanasi Collection, a permanent exhibition of culturally significant artworks. Browse the gallery to find unique creations, from traditional pandanus weaving and fine prints to hand-carved didjeridus, jewellery, and contemporary textiles.

Durrmu Arts

Durr mu

durrmuarts.com.au
@durrmuarts

Durrmu Arts is renowned for its fine, contemporary art production, particularly acrylic painting and fibre work. The paintings of Peppimenarti are based upon traditional weaving and durrmu (dot body painting) designs. These are complemented by the women artists’ premium pandanus and sand-palm fibre weaving work.



ABOVE: Binygurr Wirrpanda, *Yalata*, 2024. Etched Aluminium, 90 x 60 cm.
COURTESY: BUKU LARRŊGAY MULKA.

Elcho Island Arts

@elchoislandarts

Elcho Island Arts is a Yolŋu-owned and governed Art Centre located in Galiwin’ku, a remote community on Elcho Island. We work for the artists and people of Galiwin’ku and the surrounding homelands, focusing on traditional techniques and materials. Our Art Centre is vital to us as it “holds our traditions and cultural heritage for future generations” and, importantly, “brings our culture back to Yolŋu people.”

Engawala Art Centre

Eng-a-wal-la

engawalaarts.com.au

The recently renovated Centre is based in the small Aboriginal community of Engawala, on Anmatjeree Country, located off the Plenty Highway. At the Engawala Art Centre, many of the artists use megafauna as subjects in their paintings and other artworks.

Erub Arts

Eh-Roob

www.erubarts.com.au
@erubarts

Erub Arts works with our community to maintain a strong Erubian identity by promoting our culture in a contemporary way through art.

Gab Titui Cultural Centre

gabtitui.gov.au

The Gab Titui Cultural Centre is a contemporary art gallery and keeping place for cultural artefacts, located on Waiben (Thursday Island) — the land of the Kaurareg Nation, the Traditional Custodians of the Kaiwalagal region (Inner Islands) of the Torres Strait. The Centre supports the region's three Art Centres working with more than 100 artists, showcasing their work through its shop and exhibition spaces.

BELOW: Donna Purrula McNamara, *Lyerrtjina (budgerigar)*, 2024. Terracotta and underglazes, 14 x 8cm. COURTESY: HERMANNSBURG POTTERS.

Gapuwiyak Culture and Arts

Gap oo wee yuk

gapuwiyak.com.au
@gapuwiyakcultureandarts

Gapuwiyak is a small Yolŋu town in East Arnhem Land. Gapuwiyak Culture and Arts was incorporated in 2009. Owned by Yolŋu members and governed by a Yolŋu Board, the Art Centre employs a Manager and Arts Workers to support over one hundred artists from Gapuwiyak and surrounding homelands.

Girringun Aboriginal Art Centre

Gir-ring-gin

girringunartcentre.com
@girringunart

Established in 2008, Girringun Art Centre in Cardwell, Queensland, represents multi-award-winning artists from nine Traditional Owner Groups. Covering 25,000 square kilometres, the Art Centre fosters creativity, with artists working across weaving, painting, textiles, ceramics, and the crafting of traditional objects and tools—sharing the rich cultural heritage of the region.

Hermannsburg Potters

hermannsburgpotters.com.au
@Hermannsburgpotters

Hermannsburg Potters are a dedicated group of Western Aranda artists creating vibrant, handmade ceramic pots in Ntaria (Hermannsburg), 130km west of Mparntwe (Alice Springs). Taking inspiration from Country, culture, history, and daily life, the Potters intricately paint family, birds, Country, bush tucker, and scenes of remote community life.

Hopevale Arts and Culture Centre

hopevaleart.com
@hopevaleartsandculture/

The Hopevale Arts and Cultural Centre serves as a vibrant cultural hub for the Hopevale community, dedicated to promoting and preserving the rich traditions of the Guugu Yimithirr people. This inclusive space encourages community members to expLore their artistic interests while maintaining cultural heritage through storytelling, art, and traditional practices.

Ikuntji Artists

Ee-kun-gee

ikuntji.com.au
@ikuntjiartists

Ikuntji Artists is a member-based, not-for-profit Aboriginal Art Centre located in the community of Haasts Bluff (Ikuntji). The centre is governed by a board of seven Indigenous directors, all of whom live and work locally. Haasts Bluff has a population of approximately 150 people.

Iltja Ntjarra Art Centre

Ill-tja Nt-Jarra

manyhandsart.com.au
@manyhandsart

Iltja Ntjarra (Many Hands) is a not-for-profit, Aboriginal-owned, and directed Art Centre. It supports Hermannsburg School-style watercolour artists, who carry on the tradition of their grandfather and relative, Albert Namatjira—one of Australia's most renowned artists.

2025 ART CENTRE PARTICIPANTS

Injalak Arts and Culture Centre

In-ya-luck

injalak.com
@injalakarts

Injalak Arts Centre is a vibrant hub of creativity, nestled in the heart of Gunbalanya, West Arnhem Land, in the Northern Territory. Here, the ancient art forms of the Kunwinjku people come to life through the skilled hands of Injalak's talented artists.

Inkwareny Artists of Yuelamu

Ink-ware-ny

inkwarenyartists.com

Inkwareny Artists formed in October 2023 and is a self-funded, emerging collective based in Yuelamu, approximately three hours north-west of Alice Springs (Mparntwe). We are in the early stages of building our organisation and businesses, with a strong vision to develop an Art Centre that is uniquely ours—one that is fully led and operated by our artists and community.

Iwantja Arts

I-want-ja

iwantjaarts.com.au/
@iwantja_arts

Iwantja Arts is an Indigenous-owned and governed Aboriginal Art Centre located in the rocky desert Country of Indulkana Community on the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands in remote north-west South Australia. Founded in the early 1980s by Alec Baker and Sadie Singer, Iwantja Arts now supports the artistic careers of over 40 predominantly Yankunytjatjara artist members.

ABOVE: Hayley Panangka Coulthard collecting local clay from 'Salta-Salta' on her mother's Country, 2024. PHOTO: BEC CAPP.

Jilamara Arts and Crafts Association

Jil-a-mara

jilamara.com
@jilamaraartsandcrafts

Jilamara Arts is based in the community of Milikapiti on Wulirankuwu Country, Tiwi Islands. The artists create contemporary works inspired by ceremonial body painting designs, clan totems, and Tiwi creation stories. Their palette—featuring red, yellow, white, and black—is derived exclusively from ochre pigments collected on Country around Melville Island.

Juluwarlu Art Group

Ju-lu-war-lu

juluwarluartgroup.com.au

Juluwarlu's purpose is to collect, preserve and promote knowledge of Yindjibarndi culture—our ngurra, wanda, animals, language, genealogy, mythology, social history and biographies—in order to sustain Yindjibarndi identity, self-esteem, respect, and the values we hold as vital to our lives, wellbeing and cultural future.

Kaiela Arts

kay-ee-lah

kaielaarts.org.au
@kaielaarts

Located in Shepparton on Yorta Yorta Country, Kaiela Arts is one of two Aboriginal Art Centres in Victoria, promoting south-east Australian art. Our studio and hybrid retail gallery are hubs for connection, creativity, experimentation, and innovation, connecting our mobs with culture, Country, stories, and history through the arts.

Karungkarni Art and Culture Centre

Kar-ung-kar-ni

anka.org.au
@karungkarniart

Karungkarni Art Centre is the cultural heart of Kalkaringi, a remote Aboriginal community located 840 km southwest of Darwin in the upper Victoria River District of the Northern Territory. Our Art Centre plays a vital role in keeping Gurindji art, language, and culture strong. We pass on knowledge from the old to the young, maintain and revitalise language, protect artists' intellectual and cultural property, and share our art and culture with the wider world.

Keringke Arts

Ker-ing-ka

keringkearts.com.au
@keringke

Keringke Art Centre is located in the community of Ltyentye Apurte, approximately 85 km east of Alice Springs. While the stories and imagery of this vast Country influence the works created by Keringke artists, their artworks are not usually accompanied by any one story. Instead, age-old motifs, landscape forms, and patterns of movement lay the groundwork for dynamic images.

Kira Kiro

Kir-rah Kir-oh

waringarriarts.com.au
@waringarri_arts

Kira Kiro Artists fosters both traditional and contemporary art practices. The artists create works inspired by Wandjina and Kira Kiro figures, as well as local flora, fauna and cultural knowledge. The Art Centre emphasises skill development, ethical sales and community engagement.

Maningrida Arts & Culture

ma-nuhng-gree-duh

maningrida.com
@maningridaarts

An art movement that is striking, political, and enduring—this is what contemporary artists in Maningrida and the surrounding homelands have built, driven by their ancestral connections to Country and djang.

Mangkaja Arts

Mung-kha-ja

mangkaja.com

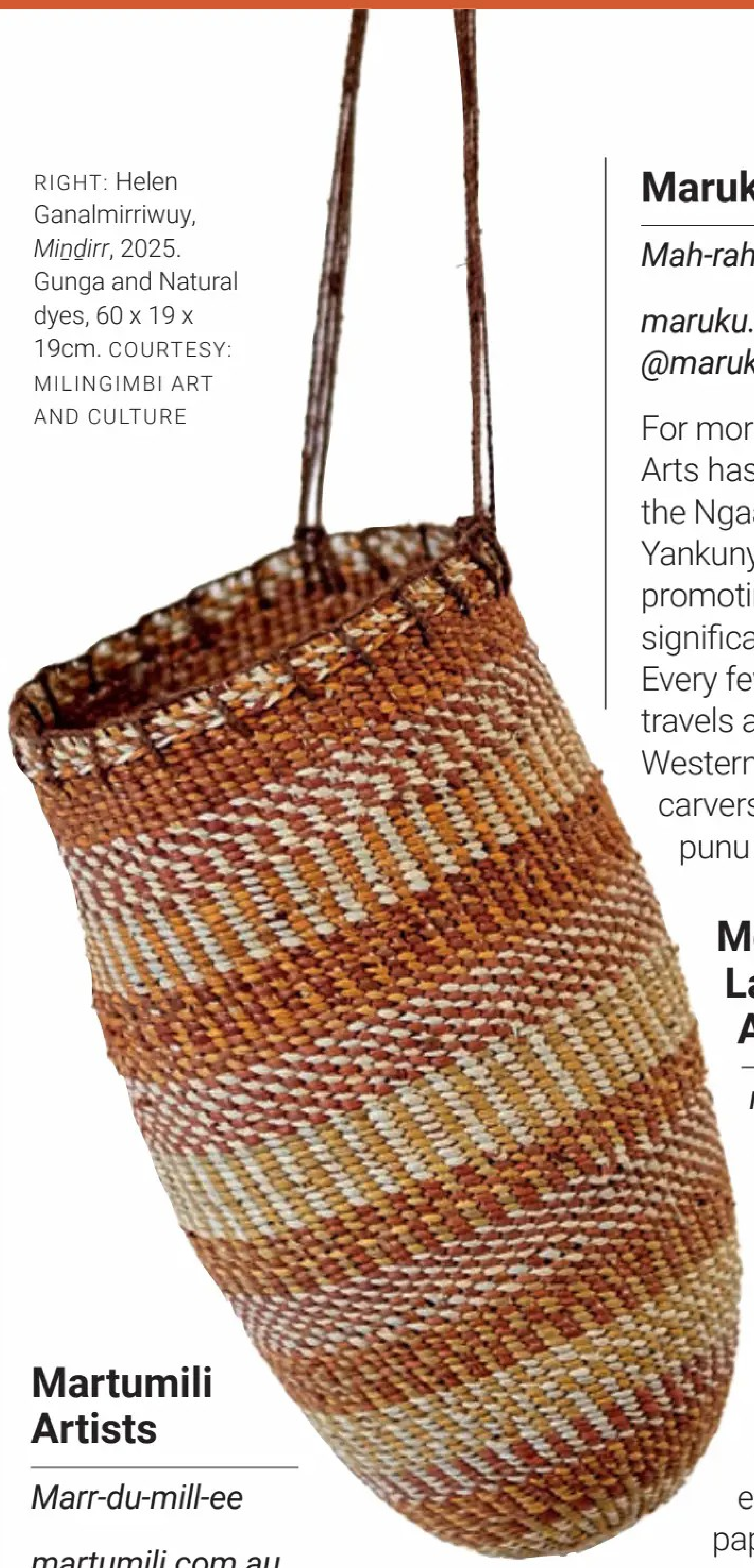
Mangkaja Arts Resource Agency is located in the centre of Fitzroy Crossing and functions as a fine art gallery, specialty store and a studio space for the artists to paint and make cultural artefacts. Mangkaja artists are known for their expressive use of colour and experimenting with new mediums to share their stories.

Marrawuddi Arts and Culture Centre

Marra-woodi

marrawuddi.com.au
@marrawuddi

Marrawuddi Arts and Culture is a not-for-profit Aboriginal Art Centre located in Kakadu National Park. Engaging over 500 artists from in and around Kakadu, Marrawuddi offers a magnificent showcase of the ancient, evolving and continuous culture of the Kakadu and West Arnhem region.



RIGHT: Helen Ganalmirriwuy, *Miṉḏirr*, 2025. Gunga and Natural dyes, 60 x 19 x 19cm. COURTESY: MILINGIMBI ART AND CULTURE

Martumili Artists

Marr-du-mill-ee

martumili.com.au
@MartumiliArtists

Martumili Artists was established by Martu people living in the communities of Parnpajinya (Newman), Jigalong, Parnngurr, Punmu, Kunawarritji, Irrungadji, and Warralong, drawing on strong influences of Aboriginal art history. The Martu people are the traditional custodians of vast stretches of the Great Sandy, Little Sandy, and Gibson Deserts, as well as the Karlamilyi (Rudall River) area.

Maruku Arts

Mah-rah-goo

maruku.com.au
@marukuarts

For more than 40 years, Maruku Arts has supported carvers from the Ngaanyatjarra, Pitjantjatjara, and Yankunytjatjara language groups by promoting and selling their culturally significant wooden items (punu). Every few months, our 4WD vehicle travels across the vast Central and Western deserts to meet with the carvers and acquire their beautiful punu works.

Merrepen Arts, Language & Culture Aboriginal Corporation

merrepenarts.com.au
@merrepenarts

Merrepen Arts is located in the Nauiyu Community on the banks of the famous Daly River. The gallery features the works of local Indigenous artists, including works on canvas, limited edition etchings, weavings, papier-mâché, silk paintings, screen-printed textiles, and greeting cards.

Milingimbi Art and Culture

Mil in gim bi

milingimbiart.com
@milingimbiartandculture

Milingimbi Art and Culture is an Indigenous-owned, not-for-profit corporation that supports Yolŋu culture and sustainable livelihoods for artists on the island of Yurrwi (Milingimbi) in North East Arnhem Land. It serves as a social, cultural, and economic hub for our community, providing income for many families living on Milingimbi and its regional homelands.

Mimili Maku Arts

mimilimaku.com
@mimili_maku_arts

Mimili Maku Arts is an Aboriginal-owned social enterprise and cultural centre on the Anangu Pitjantjatjara Yankunytjatjara Lands. Home to some of Australia's most renowned contemporary artists, we are dedicated to supporting future generations of Anangu in Mimili, with deep connections to culture and Country.

Minyma Kutjara Arts Project

min-ee-mar koot-ja-ra

minymakutjara.com

Minyma Kutjara Arts Project is located in Wingellina in Western Australia and is within 10 minutes drive to the tri-state border. Our Art Centre is in a small community of 100 people, yet the work produced here in recent years has been well regarded. We continue the legacy of past generations in the artwork we produce now.

Moa Arts

Mower Art

moaart.com.au
@moa_arts

Moa Arts is an Indigenous-owned and operated Art Centre located on Mua Island in Zenadth Kes – the Torres Strait. The Mualgal people are proud seafarers with deep and enduring connections to the sea, land, and sky. Through their art, the artists of Moa Arts celebrate and preserve Mualgal traditions, sharing stories that keep their culture strong and thriving for future generations.

2025 ART CENTRE PARTICIPANTS

Mowanjum Arts

Mo-wan-jum

mowanjumarts.com
@mowanjum_arts

The Mowanjum Aboriginal Art and Culture Centre, located in Derby, Western Australia, represents the Worrorra, Ngarinyin, and Wunambal language groups. It serves as a cultural hub, providing the community with opportunities to share traditional art, stories, and knowledge through exhibitions, workshops, and festivals, while preserving Indigenous heritage through artistic expression.

Munupi Arts and Crafts Association

Mun-a-pi

munupiart.com
@munupiarts

Munupi Arts and Crafts Association is located on Melville Island's north-western coastline at Pirlangimpi (Garden Point) and is the most recently established Art Centre on the Tiwi Islands. A wholly Indigenous-owned and governed organisation, Munupi Arts is a vibrant and creative social enterprise, fostering artistic excellence and cultural preservation.

Nagula Jarndu

Nug-a-la Jarn-doo

nagulajarndu.com.au
@nagulajarndu

Nagula Jarndu (Saltwater Woman) is a women's Art Centre based in the lands and seas of the Yawuru people – Rubibi, Broome. Our artists work predominantly in hand-block printed textiles, telling stories from their Country and sharing and celebrating knowledge that has been handed down from the old people.

Ngaruwanajirri

Nya-ru-wana-jirri

ngaruwanajirri.org.au
@ngaruwanajirri

Ngaruwanajirri means "helping one another" in Tiwi, and our focus is on supporting Tiwi artists with disabilities. These artists use traditional Tiwi materials, including ochres, ironwood, and works on paper and canvas, as well as ironwood carvings, to keep our culture vibrant and strong.

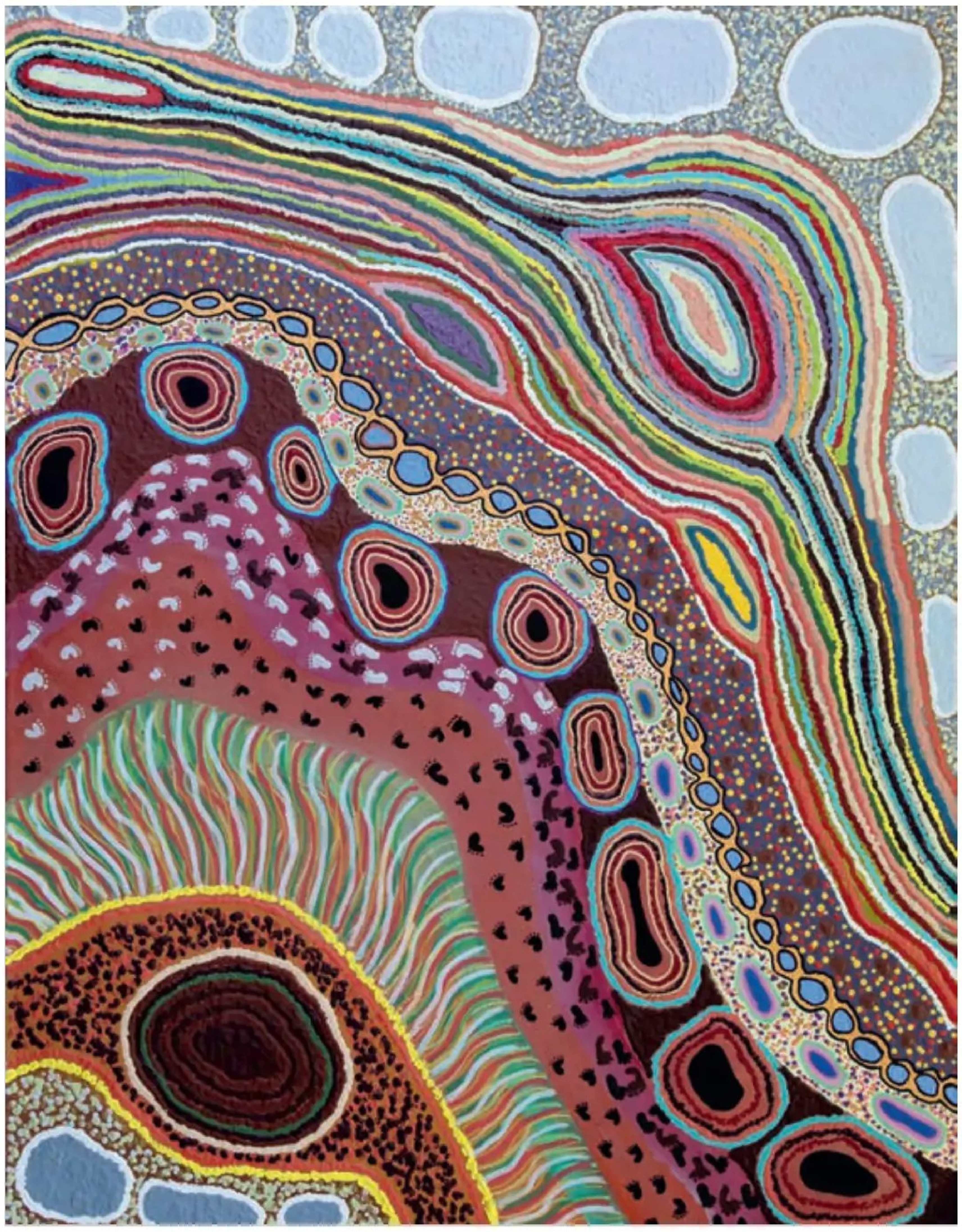
Ngukurr Arts

nooka

ngukurrarts.com
@ngukurrarts

Ngukurr Art Centre sits a stone's throw from the banks of the Roper River in Ngukurr, South East Arnhem Land. The Art Centre, like the town of Ngukurr, is unique – bringing together people of many different clans and language groups including Ngalakgan, Alawa, Mangarrayi, Ngandi, Marra, Warndarrang, Nunggubuyu, Ritharrngu-Wägilak and Rembarrnga.

ABOVE: Marlene Anderson, *Footprints*, 2024. Acrylic on Canvas, 91cm x 122cm.
COURTESY OF MARTUMILI ARTISTS



Ninuku Arts

ninna koo

ninukuarts.com.au/
@ninuku_arts

Ninuku Arts is located in the north west corner of the APY Lands and is the most remote community in the Lands. Artists create paintings and also glassworks.

Numbulwar Numburindi Arts

Noom-bull-wah Noom-boor-indi

numbulwar.com
@numbulwar

Built on self-determination, Numbulwar Numburindi Arts (NNA) is a collective of artists dedicated to keeping culture strong. Established in 2019, Numbulwar's first Art Centre is 100% owned and controlled by the community. Champions of fibre art, NNA artists combine naturally-dyed, locally-harvested pandanus with vibrant ghost nets—abandoned fishing line retrieved from Numbulwar's shoreline.

Papulankutja Artists

papu-lunk-u-ta

papulankutja.com.au
@papulankutjaartists

Papulankutja Artists is an Aboriginal-owned, not-for-profit corporation operating in Blackstone Community on the Ngaanyatjarra Lands in Western Australia. The Art Centre provides Ngaanyatjarra artists and other Anangu people with the space to express a sense of purpose through creative expression in the telling of Tjukurrpa (Dreamtime).

Papunya Tjupi Arts

tjupiarts.com.au
@tjupiarts

An Aboriginal-owned, not-for-profit community Art Centre based in Papunya, the birthplace of the Western Desert painting movement.

Papunya Tula Artists Pty. Ltd.

papunyatula.com.au
@papunyatulaartists

The Papunya Tula Art Movement began in 1971 when school teacher Geoffrey Bardon encouraged a group of men to paint a blank school wall. The company is wholly owned and directed by traditional Aboriginal people from the Western Desert, predominantly from the Luritja and Pintupi language groups. It has 49 shareholders and now represents around 120 artists.

Pormpuraaw Art & Culture Centre Inc

Pomp-or-all

pormpuraawartculture.com
@pormpuraawartsandculturecentre

Pormpuraaw Art & Cultural Centre is located in the remote community of Pormpuraaw on Cape York. The artists are deeply influenced by their connection to Country, clans, totems, and the stories passed down by Elders. Our artists are renowned for their sculptures made from ghost nets.

Salt Water Murris Quandamooka

saltwatermurris.com.au
@salt_water_murris_quandamooka

Salt Water Murris Quandamooka Art Gallery is a cultural hub celebrating the rich heritage of Quandamooka Sea Country. Showcasing vibrant, authentic artworks and textiles inspired by tidal rhythms, land, and sea, the gallery connects the community to visual stories.

Spinifex Hill Studio

spinifexhillstudio.com.au

Spinifex Hill Studio stands on Kariyarra Country in South Hedland, in the Pilbara region of Western Australia. The Studio is unique in Australia as an urban-based centre representing people from numerous cultural backgrounds and language groups. Artists produce critically acclaimed and highly collectible works, which feature regularly in exhibitions locally, nationally, and internationally.

Tangentyere Artists & Yarrenyty Arltere Artists

Tung-in-jira and Yarriniji Al-tear

towncampdesigns.org.au/
@tangentyereartists

Tangentyere Artists is an art hub across the Alice Springs Town Camps (18 Aboriginal housing associations). It offers a studio, gallery, and outreach programs, including the renowned Yarrenyty Arltere Artists. Tangentyere Artists is committed to innovative, sustainable, and ethical fine arts outcomes for Town Camp artists.

Tiwi Design

Ti-wee

tiwidesigns.com

Tiwi Designs is a successful Indigenous Art Centre located on Bathurst Island, 80 km north of Darwin. Tiwi Designs has established a strong reputation within the Indigenous fine art market and is renowned for the diversity of artworks produced by its artists, including ochre paintings, ironwood carvings, screen-printed fabric, and ceramics.

ABOVE: Michelle Yeatman with ceramic globe. PHOTO: LOVEGREEN. COURTESY: UMI ARTS.

Tjanpi Desert Weavers

Jump-ee

tjanpi.com.au
@tjanpidesertweavers

Tjanpi Desert Weavers is a social enterprise of the Ngaanyatjarra, Pitjantjatjara, Yankunytjatjara (NPY) Women's Council that enables women living in the remote central and western desert regions to earn an income from fibre art. Tjanpi represents over 400 Aboriginal women artists from 26 remote communities on the NPY lands.

Tjarlirli & Kaltukatjara Art

Jar-lilly and Kal-too-kat-jahra Tjukurla

tjarlirliart.com/
@tjarlirliart

Tjarlirli and Kaltukatjara Art represents the artists of Tjukurla, WA, and Kaltukatjara, NT. Our Art Centres are where we come to paint, share stories, and keep our culture strong.

Tjungu Palya

tjungu.com
@tjungu_palya_arts

Tjungu Palya was founded in March 2006 in Nyapari, at the foot of the Mann Ranges in the far northwest of South Australia, in the APY Lands. At our Art Centre, artists from the communities of Kanpi, Nyapari and Watarru come together to paint, share stories, pass on culture, and earn income to support their families.

Umi Arts

umiarts.com.au
@umiarts

UMI Arts is a leading arts and cultural organisation located on Gimuy Walubara Yidinji lands in Far North Queensland. It has operated successfully for 20 years and remains governed by an all-Indigenous Board of Directors.

2025 ART CENTRE PARTICIPANTS

Utopia Art Centre

utopiaartcentre.com.au
@utopiaartcentre

Utopia Art Centre is 100% Indigenous owned and community directed. The Art Centre supports both emerging and established artists, providing a space for intergenerational learning and cultural expression in the Homelands. Located 250 km northeast of Alice Springs, Utopia Art Centre works across 16 remote homelands.

Walkatjara Art

Wul-ka-jara

walkatjara.com
@walkatjara

Walkatjara Art is a not-for-profit, Indigenous-owned and governed community enterprise. Artists receive 50% of the sale price of their artwork, with the remainder reinvested back into the Art Centre and the Mutitjulu community. Walkatjara Art is a vibrant, creative, and positive space, bustling with artists and families.

Waralungku Arts

Wharr Ral Loonghu

waralungku.com

Waralungku Arts is an Indigenous Art Centre located in the remote town of Borroloola, NT. It is a not-for-profit organisation, fully owned and governed by the Aboriginal peoples of the region. Waralungku Arts represents artists from four main language groups – Yanyuwa, Garrwa, Marra, and Gudanji.

Waringarri Aboriginal Arts

Wa-ring-ah-ree

waringarriarts.com.au
@waringarri_arts

Situated in Kununurra, in the heart of Miriwoong Country, Waringarri artists share the importance of Country and culture while celebrating colour and composition. As the oldest Art Centre in Western Australia, Waringarri Arts specialises in ochre painting, limited edition prints, sculptures, textiles, and ceramics.

Warlayirti Artists

War-lay-ear-tee

balgoart.org.au
@warlayirti_artists

Warlayirti Artists is a holistic artistic enterprise that prioritises the mental and spiritual health of its artists and their families through connection to Country, cultural development, intergenerational transfer of knowledge, and daily art practice. Without culture, there is no art.

Warlukurlangu Artists Aboriginal Corporation

Waaah loo koo langu

warlu.com

Warlukurlangu Artists is one of the oldest and most successful Aboriginal-owned Art Centres in Central Australia. It has a national and international profile, with its art featured in hundreds of exhibitions and publications in Australia and around the world. Warlukurlangu means 'belonging to fire' in the local Warlpiri language.

Warmun Art Centre

Wa-rra-mun

warmunart.com.au
@warmunart

Founded in 1998 by visionary Gija Elders, Warmun Art Centre is a community-owned hub dedicated to preserving Gija traditions through diverse arts and crafts. It empowers artists, supports economic growth, and reinvests all profits locally. As the heart of Warmun, the Art Centre proudly celebrates and sustains Gija identity and culture.

Warnayaka Art and Cultural Aboriginal Corporation

Warn-Ay-Aka

warnayaka.com
@warnayakaartcentre

At Warnayaka Art, artistic practice is guided by local Warlpiri artists. Each artist has developed their own style, having been inspired by amazing artists who paved the way, opening doors for distinct styles to emerge. The artworks are bold, confident, rich, and vibrant. Their works are exhibited regularly across Australia and internationally.

Wirnda Barna Art Centre

wirndabarna.com.au
@wirndabarnaartcentre

The Wirnda Barna Art Centre, located in Mount Magnet and managed by the Badimia Land Aboriginal Corporation, supports Aboriginal artists from Badimia and Wajarri Country.
It provides a creative space for collaboration, cultural connection, and income generation through art sales, inspired by the region's landscape and cultural sites.

Yalanji Arts

Ya-lan-Jee

yalanjiarts.com.au
@ yalanjiarts

Yalanji Arts specialises in screen-printed textiles, handcrafted ceramics, and prints on paper that celebrate the culture, deep respect, knowledge, and connection to the richly diverse rainforest and ocean environments of Kuku Yalanji Country.

Yamaji Art

Yam-a-gee

yamajiart.com

Yamaji Art is the longest-operating Aboriginal Art Centre in the Midwest region. We provide professional services for artists, with a focus on sustaining cultural maintenance and arts practice in a variety of mediums, including painting, textiles, weaving, printmaking, design, and performance.

Yarrabah Arts & Cultural Precinct

yarrabah-arts-centre.com.au
@Yarrabah_Art_Centre

The Yarrabah Arts Centre serves as a creative haven for local artists, providing them with the necessary facilities to express their cultural identity through various artistic mediums such as ceramics, painting, and weaving. Renowned for our exceptional pottery, the arts centre continues to produce remarkable ceramics, gaining recognition not only locally but also on national and international platforms.

Yinjaa-Barni Art

In-jaa-bar-ni

yinjaa-barni.com.au
@ yinjaa.barni.art

Yinjaa-Barni means 'staying together' in Yindjabarndi language. Yinjaa-Barni Art is a collective of Aboriginal artists who predominantly belong to the Yindjibarndi language group, and whose ancestral homelands surround the Fortescue River and Millstream Tablelands in the Pilbara, Western Australia. Artists create deeply personal works of collective memory, rendering the wildflowers, river systems, and landforms of their Country onto canvas.

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Paula Lyons and Nora Nyutjanka Davidson (Papulankutja Artists), Revealed Aboriginal Art Market, WA Museum Boola Bardip, Boorloo (Perth), 2025, photo: Jessica Russell

We remember...

We take a moment to remember those esteemed artists who have passed in the last year

JANE TINMARIE-YALUNGA

1972 - 2025, WARMUN ART CENTRE

A luminous soul and cultural leader, Jane was the only daughter of legendary **Rover Thomas**. Born in Wyndham and raised at Warmun, she worked as a teacher's aide before beginning her painting career in 2000. Her kindness, warmth, and strong cultural leadership left a lasting imprint on everyone she encountered, carrying forward her father's artistic legacy with dignity and grace.

JOHN MAWURNDJUL (BALANG NAKURULK)

1952 - 2024, MANINGRIDA ARTS & CULTURE

A giant of Australian Indigenous art who passed peacefully in Maningrida on December 21, 2024. Born in 1952, he was internationally renowned for his distinctive rarrk (cross-hatching) bark painting technique. Winner of the Telstra National Aboriginal and Torres Strait Islander Art Award three times and recipient of the Order of Australia, his work bridged traditional knowledge with contemporary artistic expression.

GORDON BARNEY

1944 - 2025, WARMUN ART CENTRE

Born at Birrno (Alice Downs Station), Gordon was a proud Gija lawman, esteemed artist, and revered cultural keeper. A skilled horsebreaker and stockman who worked across many stations, he embodied strength, integrity, and unwavering connection to Country. His artistry captured the essence of the land while he served as an important ceremonial dancer and cultural leader.

LENA NYADBI

C. 1937 - 2025, WARMUN ART CENTRE

A senior Gija elder born at Warnmarnjooloogoon Lagoon, Lena was one of the most celebrated artists of our time. Her extraordinary career and strong leadership made her a powerful ambassador for the Gija people globally. She gained international recognition, including having her work permanently displayed on the Musée du Quai Branly in Paris, sharing the strength and wisdom of her culture with the world.

NAWAKADJ NGALANGBALI (G. MARALNGURRA)

1968 - 2025, INJALAK ARTS & CULTURE CENTRE

Born into a lineage of strong Ngalangbali and Yirridjdja cultural leaders, Nawakadj was deeply connected to his ancestral Country, Kudjekbinj, in remote Arnhem Land. As a founding member of Injalak Arts, he was both a traditional and groundbreaking artist whose leadership and influence extended far beyond Arnhem Land, dedicating his life to mentoring young artists and preserving cultural knowledge.

SADIE PADDOON (NAKAMARRA)

1958 - 2025. WARLAYIRTI ARTISTS

Born on Sturt Creek Station, Sadie was known for her sweet and cheeky nature. In her later years, she began painting her mother's Country around Ngantalarra and Nakarra Nakarra in the Great Sandy Desert. She was beloved in her community for making delicious fluffy damper and her deep love for going bush, embodying the connection between traditional life and contemporary artistic expression.

BULANJDJAN VERITY BANGARRA

1980 - 2025, BÁBBARRA WOMEN'S CENTRE

A Kunibidji land owner whose heritage traced to Djinkarr through her mother and Babbarra through her father. Verity contributed significantly to her Maningrida community and the preservation of cultural traditions through her dedicated work with the Babbarra Women's Centre, continuing the vital legacy of traditional textile arts and cultural knowledge sharing.

MARTHA MCDONALD

C. 1940 - 2025, PAPUNYA TJUPI ARTS

Known by close relatives as Tjulyata, Martha was the daughter of founding Papunya Tjupi artist **Shorty Lungkata Tjungurrayi**. Born at Haasts Bluff, she witnessed the historic beginnings of the Papunya Art Movement in the early 1970s. Beginning her own painting journey in 2008, she rapidly emerged as a talented artist, depicting her father's Country Warlukuritji in her own distinctive and deeply personal artistic style.

ALISON BURGU

1966 - 2025, MOWANJUM ARTS

Born in Derby, Alison was the daughter of Mowanjum artist and elder **Roger Burgu**. She appeared in **Michael Edol**'s award-winning film *LaiLai* as a child. After working as a teacher's aide, she became a respected senior artist specialising in Wandjina paintings and traditional cultural stories. Combining Christian and traditional beliefs, she evolved from copying "old people's style" to developing her own distinctive approach while preserving sacred cultural knowledge for future generations.

RITA WATSON (KUNMANARA)

B. 1964, NINUKU ARTS

Born in Warburton, Rita was the daughter of renowned artist **Tjuruparu Watson**. She travelled extensively across the NPY Lands before settling in Kalka. Rita became known for her unique depictions of desert animals including ngintaka (perentie lizard), anumara (caterpillar), and kakalyalya (pink cockatoo), using distinctive combinations of brushwork and dotting techniques. As both a skilled craftswoman in wood carving and grass weaving, she was a prominent member of Ninuku Arts Centre.

BOBBY BUNUNGGURR

1947 - 2025, BULA'BULA ARTS

Born at Milingimbii Island, Bobby was an inquisitive child who became a multifaceted cultural leader. After working as a stockman, he began painting in 1984 and appeared in over 20 exhibitions. As a song man, he toured internationally with **David Gulpilil** and formed the band Wak Wak Jungi. Bobby appeared in the award-winning film *Ten Canoes* and was recognised as a Taiwan Indigenous Artist in Residence, embodying Indigenous cultural leadership through art, performance, and advocacy.

LINDA NAMIYAL BOPIRRI

1929 - 2025, BULA'BULA ARTS

Born at Djilinginimir in northeast Arnhem Land, Linda belonged to the Galwanuk-Liyagalawumirr people. She learned traditional weaving from her mother, becoming one of Ramingining's finest weavers. In the late 1980s, her husband Tony Djikululu taught her bark painting. Linda specialized in the Wagilag Sisters creation story, depicting itchy caterpillars, bush foods, and snakes. Her works are held by major institutions including the Australian National Gallery and international collections.

KUMANTJAI H. PAREOULIJA

1952 - 2024, ILTJA NJARRA ART CENTRE

A senior Western Aranda-Luritja artist from Kulpitharra Outstation, west of Hermannsburg. Kumantjai continued the distinguished Hermannsburg School watercolour tradition established by his maternal uncle, **Albert Namatjira**. His father **Reuben Pareroultja** and uncles **Otto and Edwin Pareroultja** were also acclaimed watercolourists. He specialised in painting Tjoritja (West MacDonnell Ranges), creating sublime watercolours of red stone faces, blue mountain ridges, and silver ghost gums that captured the essence of Central Australia.

PANSI NULGIT

MOWANJUM ARTS

An artist from the renowned Mowanjum community who dedicated her practice to preserving Wandjina and ancestral stories through traditional artistic methods. She contributed to maintaining the sacred traditions of Wandjina painting, ensuring these ancient practices continued to thrive in contemporary contexts while passing crucial cultural knowledge to younger generations within her community.

M D YUNUPINU

1950 - 2024, BUKU LARRŊGAY MULKA ART CENTRE

M D Yunupinu was among the numerous influential artists and cultural leaders produced by the distinguished Yunupingu family and working from the prestigious Buku Larrnggay Mulka Centre in northeast Arnhem Land. M D Yunupinu contributed to the rich tradition of bark painting and cultural preservation that has made Yirrkala one of Australia's most important Indigenous Art Centres, maintaining sophisticated ceremonial traditions.

MR B MAYMURU

1947 - 2024, BUKU LARRŊGAY MULKA ART CENTRE

A respected artist who contributed to traditional Yolngu art practices and cultural knowledge sharing. The Maymuru family name is well-established in the Yirrkala art community, and artists bearing this name have been instrumental in maintaining the sophisticated ceremonial and artistic traditions of northeast Arnhem Land, including complex clan-based protocols governing traditional designs and stories.

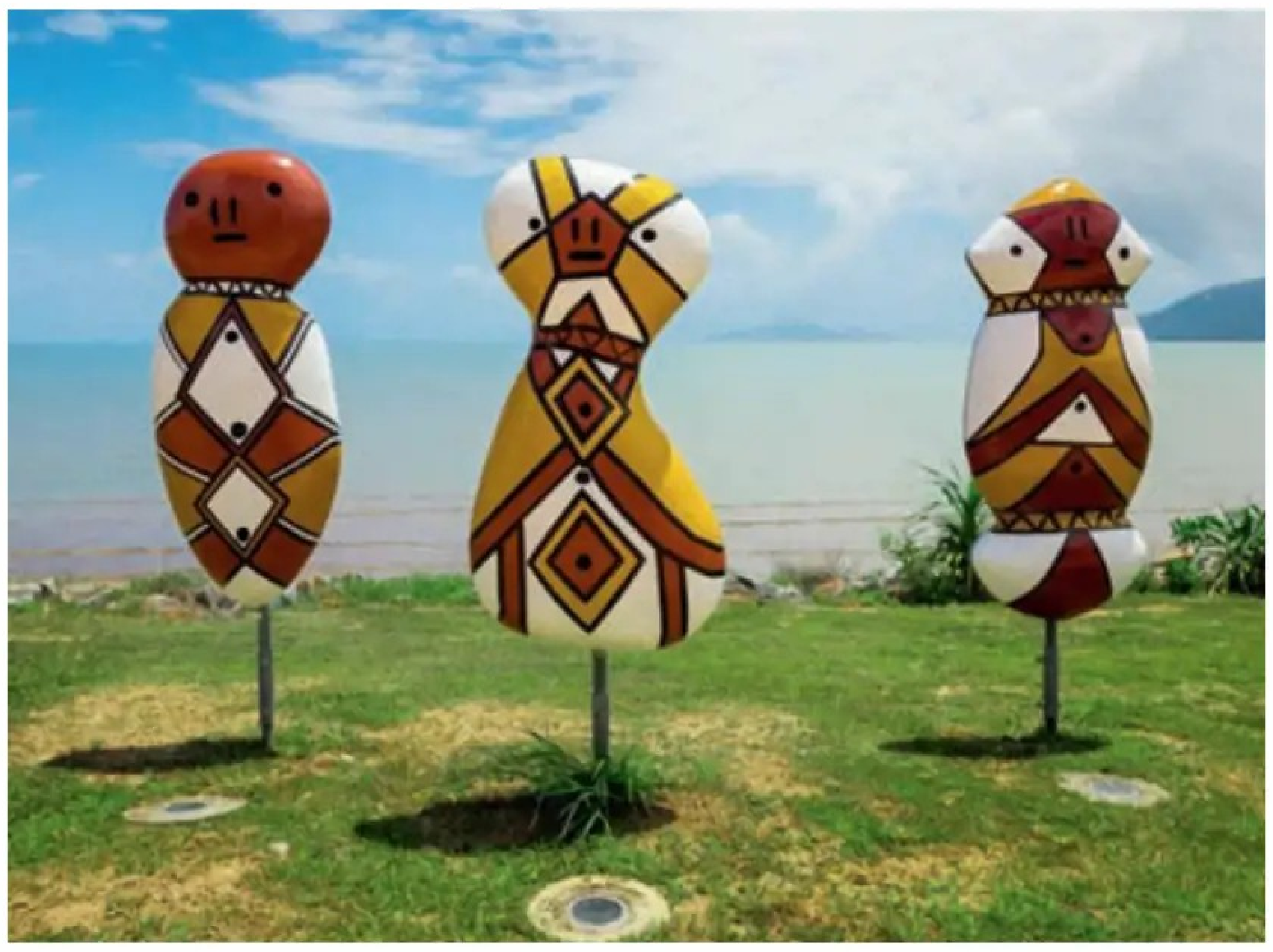
MR Y WANAMBI

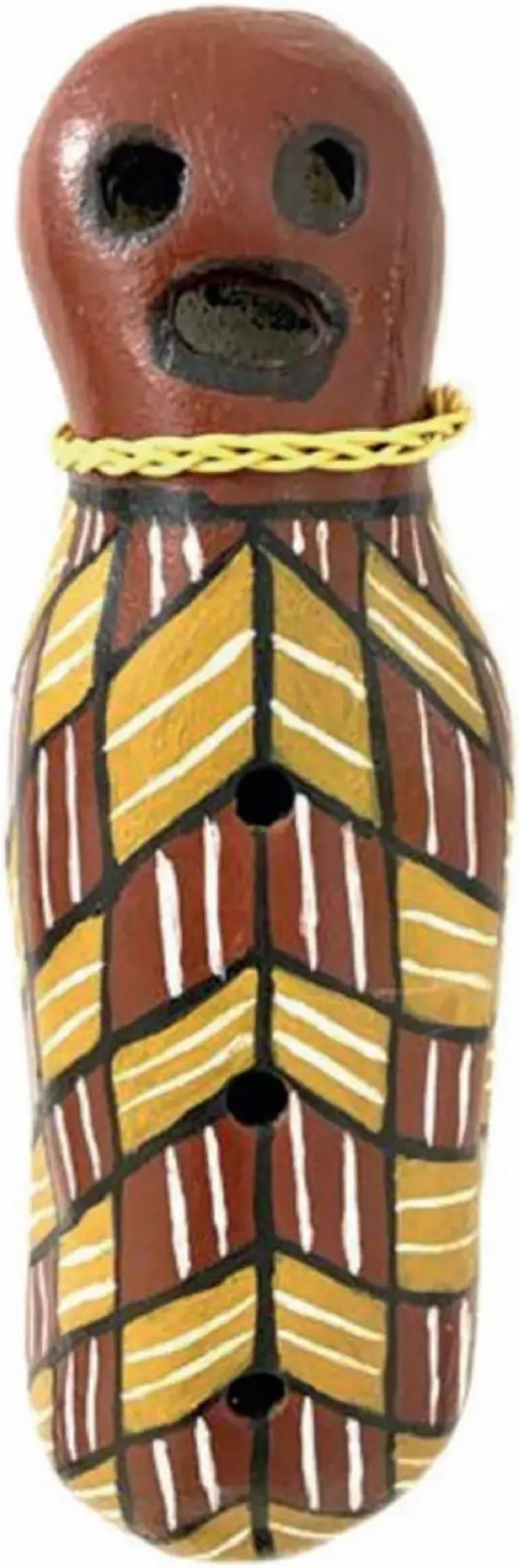
1962 - 2022, BUKU LARRŊGAY MULKA ART CENTRE

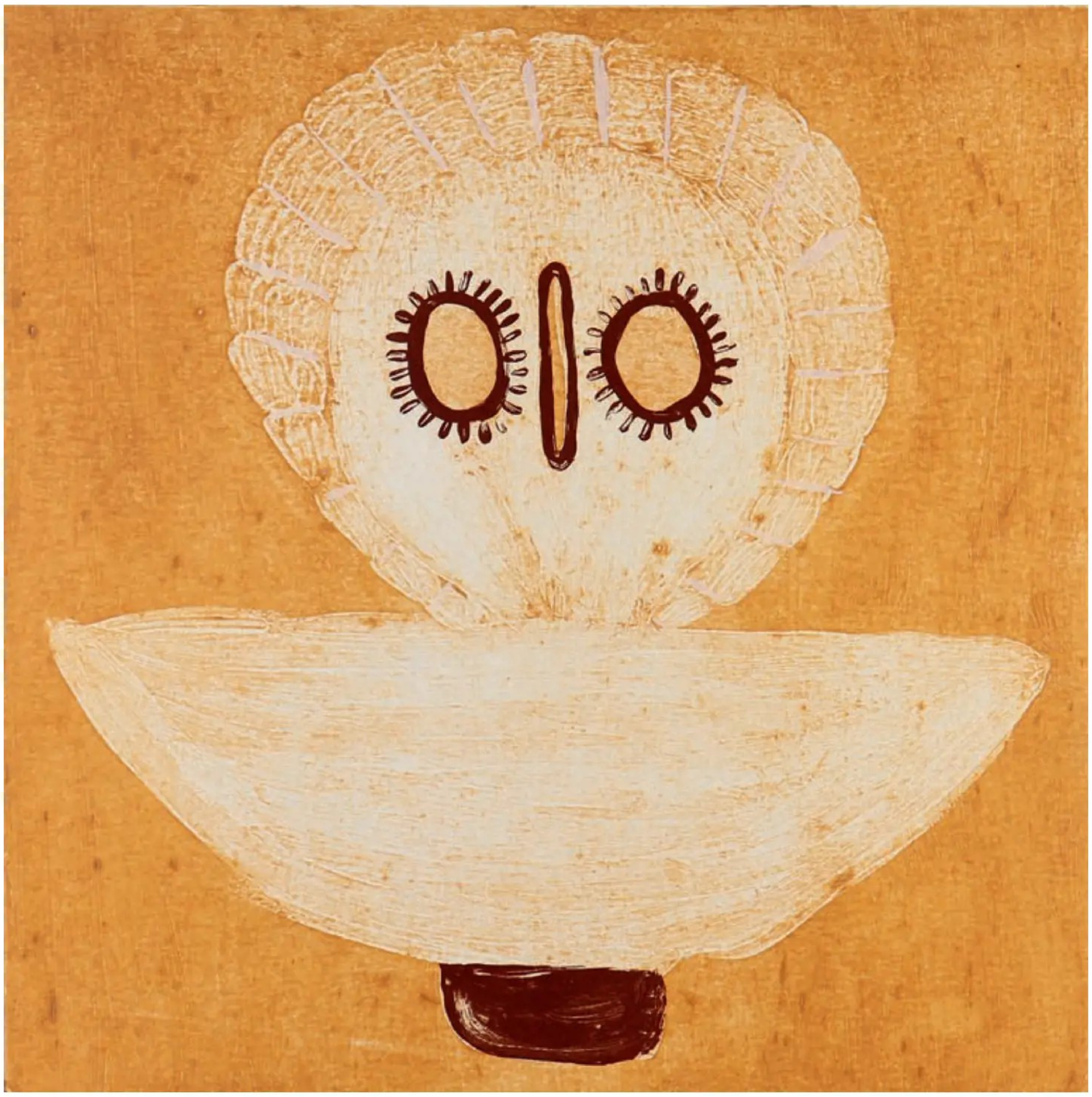
Mr Y Wanambi was a senior Yolngu artist and advocate from Eastern Arnhem Land, a true visionary and cultural leader.

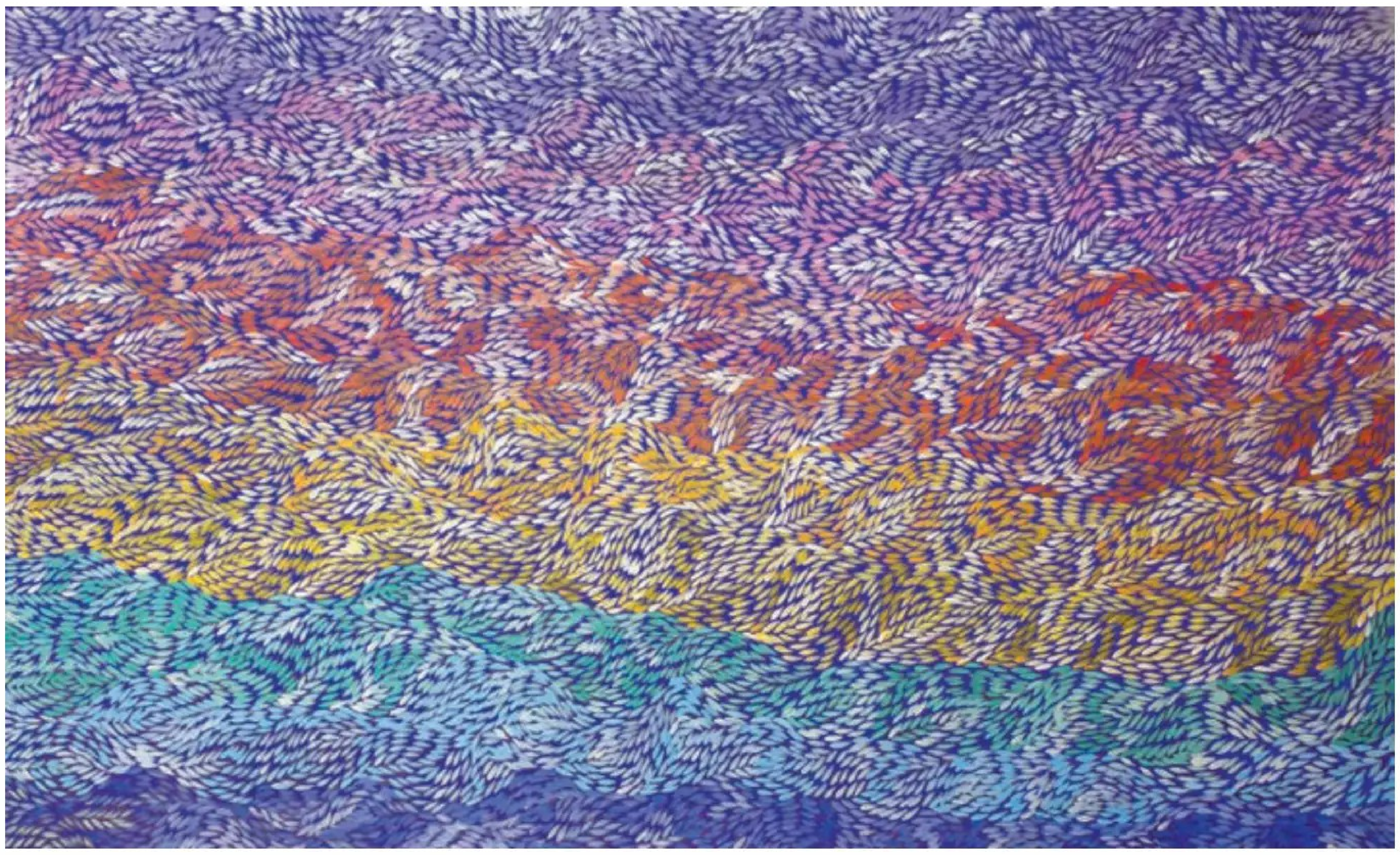
IF I COULD HAVE

The *Art Collector* team selects some standout works they would take home from the Darwin Aboriginal Art Fair if they could.









CLOCKWISE FROM RIGHT:

Bagu on the Cardwell foreshore. IMAGE COURTESY OF GIRRINGUN ABORIGINAL ART CENTRE.

Nephi Denham, *Bagu*, 2023. Glazed ceramic, 31cm x 10cm x 5cm. IMAGE COURTESY OF GIRRINGUN ABORIGINAL ART CENTRE.

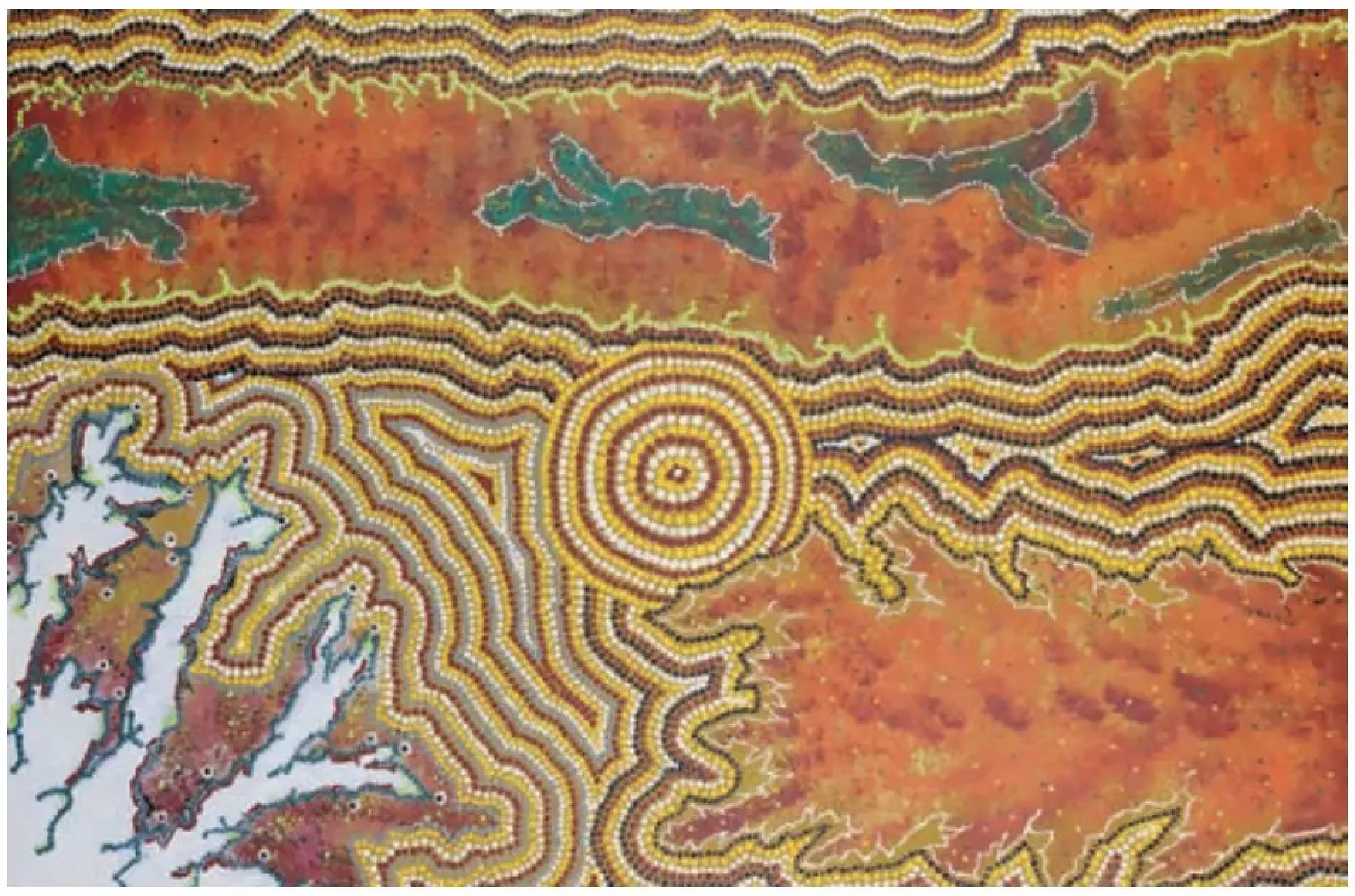
Angelina Karadada Boona, *Wandjina Rainmaker*, 2024. Limited edition print, Collagraph, 25 x 30 cm. IMAGE COURTESY OF KIRA KIRO ARTISTS.

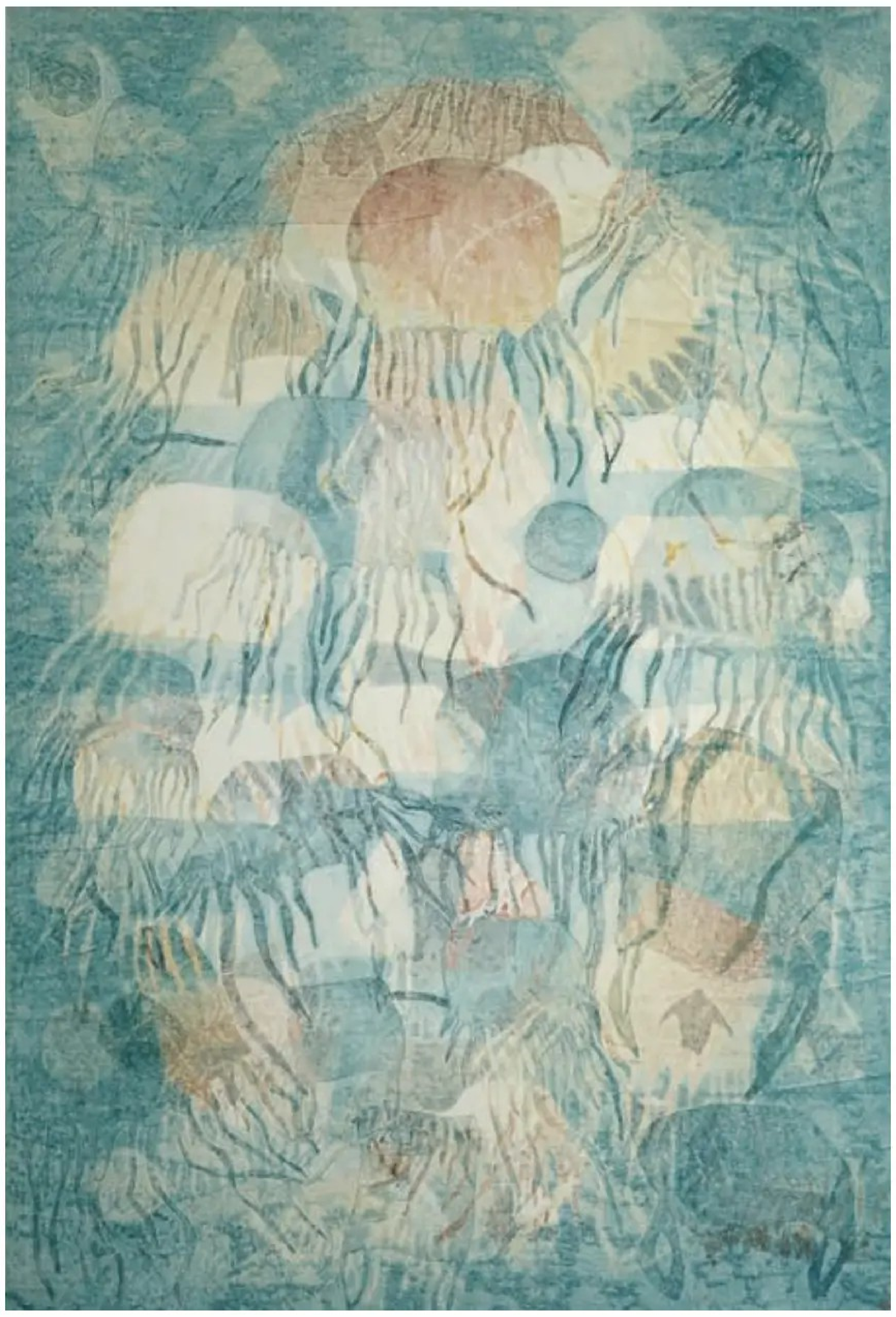
Daphne Marks, *Yalka at Karrkurutinytja (Bush Onion Dreaming at Lake Macdonald)*, 2024. Acrylic on Belgian linen, 122 x 198cm. PHOTO: CHRISTIAN KOCH. COURTESY: IKUNTJI ARTISTS.

James Nanala, *Lirrwati*, 2024. Acrylic on canvas, 91.4 x 61cm. COURTESY: WARLAYIRTI ARTISTS

Jimmy J Thaiday, *Eric's Home Reef*, 2024. Ghost Net, 100 x 80 x 67cm. COURTESY: ALANA HOLMBURG, DESART AND ERUB ARTS.

Solomon Booth, *Awareness XV*, 2023. Monotype print on paper, 120 x 80cm. COURTESY: MOA ARTS.





Around Town

In town for the Darwin Aboriginal Art Fair? Here are other events to add to the diary.

WORDS: **ROBERT BURATTI**

TELSTRA NATIONAL ABORIGINAL & TORRES STRAIT ISLANDER ART AWARDS (NATSIAA)

MUSEUM AND ART GALLERY OF THE NORTHERN TERRITORY, LARRAKIA/DARWIN

21 JUN – 26 JAN 2026

The Telstra NATSIAA are the longest running First Nations art awards in Australia, now in their 42nd year. The 2025 finalists were selected by a panel of distinguished judges who considered individual artistic merit and innovation. Entrants showcased practices spanning remote, regional and urban First Nations communities throughout Australia. The 71 finalists representing all mediums demonstrate the strength of contemporary Aboriginal and Torres Strait Islander art practice today, with 14 in the Emerging Artist category. The finalists were selected by a panel including guest curator, Kate ten Buuren, Kelli Cole, Director Curatorial and Engagement, National Aboriginal Art Gallery, Janina Harding, Creative Victoria Senior Project Manager, Victorian First Peoples Art and Design Fair, and Rebekah Raymond, MAGNT Curator of Aboriginal Art and Material Culture.
Not to be missed: awards ceremony on Friday 8 August 2025.
magnt.net.au/telstra-natsiaa

SALON DES REFUSÉS

OUTSTATION GALLERY POP-UP,
LARRAKIA/DARWIN WATERFRONT

7-24 AUGUST

This annual exhibition celebrates the talent of Aboriginal and Torres Strait Islander artists through work that entered but was not accepted into the Telstra National Aboriginal and Torres Strait Islander Art Awards. The quality on display demonstrates the superb standard of art being created by Indigenous artists nationwide, offering collectors and art lovers alike a rare glimpse into the breadth of contemporary First Nations creativity. This must-see exhibition reveals the depth of talent that exists beyond even our most prestigious national awards, highlighting the rich artistic landscape that continues to flourish across Aboriginal and Torres Strait Islander communities. Free entry
salonartprojects.com.au

LEFT: Telstra National Aboriginal & Torres Strait Islander Art Awards 2024. COURTESY: MAGNT, LARRAKIA/DARWIN.
ABOVE: Installation image, Salon des Refuses 2024. COURTESY: DARWIN FESTIVAL, LARRAKIA/DARWIN.

NATIONAL INDIGENOUS MUSIC AWARDS

DARWIN AMPHITHEATRE, LARRAKIA/ DARWIN

9 AUGUST

Held annually on Larrakia Country, the National Indigenous Music Awards (NIMAs) celebrate the rich diversity of Indigenous music from across Australia. Now in their 22nd year, the awards showcase talent spanning from emerging artists to international sensations. Under the stars at Darwin's historic Amphitheatre, the ceremony applauds winners while celebrating some of the most exciting music this country produces. The NIMAs have plotted the rise of First Nations music in Australia over more than two decades, honouring the past, present and future of Indigenous talent. From **Gurrumul** to **Jessica Mauboy**, the awards have been both the starting point for careers and the place to come home to celebrate national and international success.

nima.musicnt.com.au

ABOVE FROM LEFT: National Indigenous Music Awards. COURTESY: NIMA, LARRAKIA/DARWIN. Garma Festival COURTESY: GARMA, LARRAKIA/DARWIN. Destinee Green in Rowena Morgan's *Kija Country*. PHOTO: MICHAEL 'JALARU' TORRES.

GARMA FESTIVAL

GULKULA CEREMONIAL SITE, GOVE PENINSULA

1-4 AUGUST

Hosted by the **Yothu Yindi Foundation**, this four-day festival showcases traditional yolngu culture in remote northeast Arnhem Land. This year marks the festival's 25th anniversary - a milestone celebration of one of Australia's most significant cultural gatherings. With an overarching mission to provide a contemporary environment for the expression and presentation of traditional Yolngu knowledge systems, Garma features nightly bunggul (traditional ceremonial dances), the open-air Gapan Gallery set among stringy-bark trees, and the Key Forum policy conference attracting political, business and academic leaders. Cultural workshops give guests immersive experiences including language lessons, spear-making and basket-weaving. The festival takes place at Gulkula, a significant Gumatj ceremonial site overlooking the Gulf of Carpentaria.

yyf.com.au/garma-festival

COUNTRY TO COUTURE AND NATIONAL INDIGENOUS FASHION AWARDS

DARWIN CONVENTION CENTRE AND DECKCHAIR CINEMA, LARRAKIA/ DARWIN

5-6 AUGUST

DAAF Foundation's Indigenous Fashion Projects return with two unmissable fashion events. Country to Couture celebrates its 10th anniversary on Tuesday 5 August with the iconic runway showcase where First Nations textiles, fashion and art collide. This high-energy event presents innovative collections from Indigenous designers and artists across Australia, plus unique collaborations between Indigenous communities and well-known Australian labels. The National Indigenous Fashion Awards follow on Wednesday 6 August at Deckchair Cinema, celebrating Indigenous excellence and innovation in fashion and textiles. Recognising Aboriginal and Torres Strait Islander artists, designers, Art Centres and creatives across seven categories, the NIFA provides valuable industry exposure, mentoring opportunities and financial support for winners.

ifp.org.au

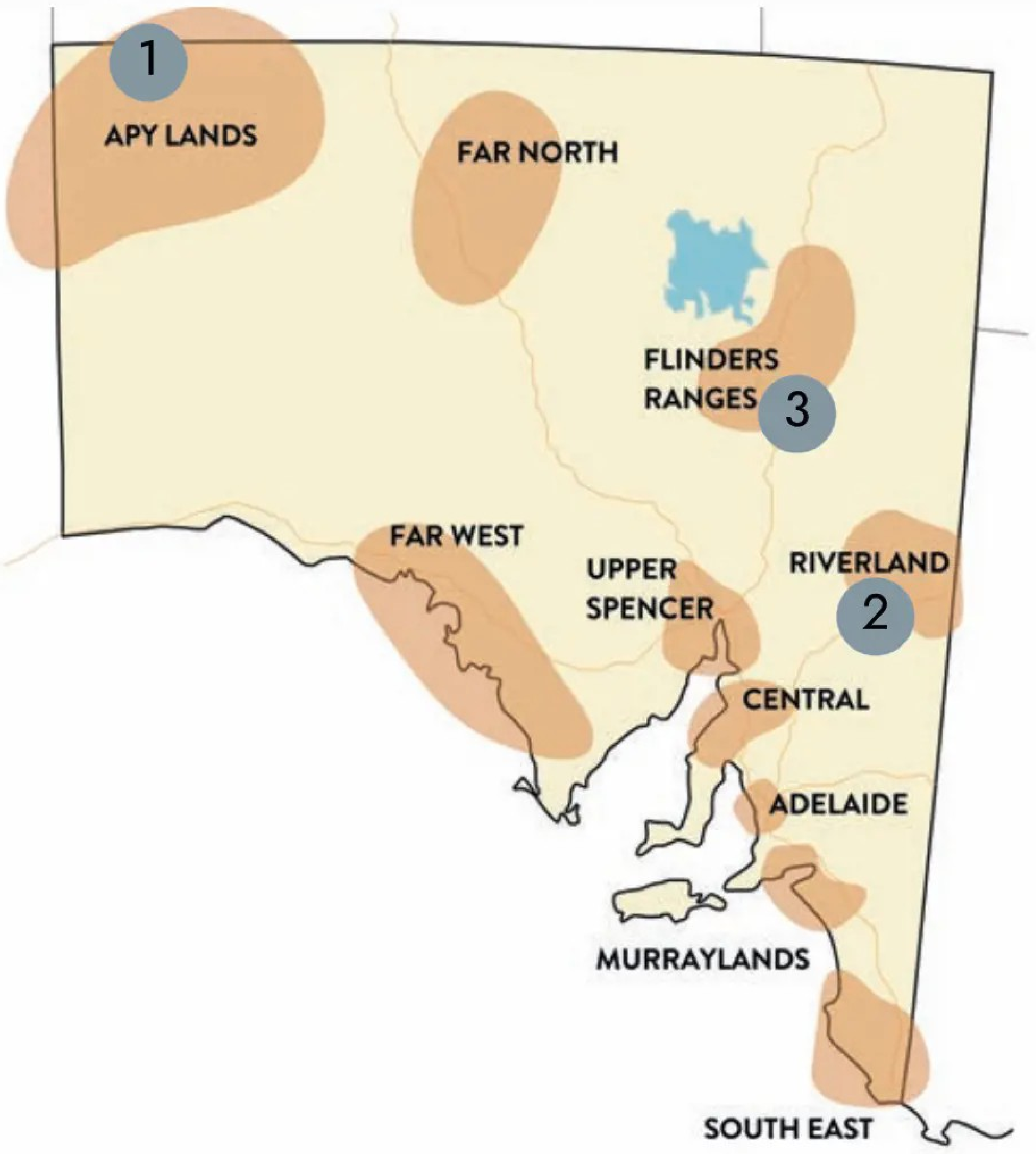
Ngarrindjeri

ku arts

KU ARTS IS THE SOUTH AUSTRALIAN PEAK BODY FOR FIRST NATIONS ART CENTRES AND INDEPENDENT FIRST NATIONS ARTISTS, PROUDLY SUPPORTING COMMUNITIES AND CULTURE FOR OVER 25 YEARS.

STRONG ARTS.
STRONG CULTURE.
STRONG COMMUNITIES.

Images; 1. Ku Arts camp on-Country, APY Lands, SA. 2. Ku Arts men's carving project, regional SA. 3. Ku Arts product development program, Copley, SA. Locations shown below – Ku Arts delivers programs across 10 regions throughout South Australia.


1
APY LANDS
FAR NORTH
FLINDERS RANGES
3
FAR WEST
UPPER SPENCER
RIVERLAND
2
CENTRAL
ADELAIDE
MURRAYLANDS
SOUTH EAST

INDIGENOUS ART CODE

Australian Government

Creative Australia

Australian Government
Indigenous Visual Arts Industry Support

Government of South Australia
Department of the Premier and Cabinet

The Right Decision

Buying from Indigenous Art Centres is not only an ethical choice; it protects the market and the value of your collection.

WORDS: **CARRIE MILLER**

ABOVE: Work on display at Darwin Aboriginal Art Fair, 2024. PHOTO: DYLAN BUCKEE

> “Art Collector *magazine takes a clear editorial position on ethically sourcing Indigenous art. We advise our readers that while Indigenous art can be purchased from many outlets across Australia, the best way to be sure a work has been ethically sourced is to purchase it from one of the many Indigenous-owned, community-based Art Centres, or from galleries that source their artwork from these Art Centres.”*

Art Collector’s position statement on the ethical sourcing of Indigenous art speaks to the broader commitment by the non-Indigenous art world to redress the ongoing legacy of colonial exploitation of Aboriginal artists. While collectors have become more sensitive to issues of provenance when acquiring Aboriginal art, there remains a lack of awareness about the specific reasons why it’s necessary to purchase work through Aboriginal Art Centres.

First, ensuring quality provenance is necessary because Aboriginal artists, particularly those living in remote communities, are still vulnerable to exploitation.

Beyond this, collectors need to be concerned with provenance because traditional Aboriginal artwork can be easy to fake. As it often involves pattern making, its iconography lends itself to copying. To the untrained eye, these works can appear merely decorative and aren’t interpreted according to the knowledge system being transmitted. Not only does this mean that collectors may be purchasing work that is virtually worthless, but the production of fakes further degrades the rich culture, language and traditions of Aboriginal people.

Another reason for purchasing work from Art Centres – or from galleries that source their work from these centres – is to ensure a fair return to Indigenous artists and the flow of money back to their communities.

We all have an obligation to prevent past unethical practices from persisting in the present by insisting on the highest standard of provenance for Indigenous art. Not only is sourcing work from Art Centres vital for the wellbeing of Indigenous communities, but by carefully following this practice, collectors are giving themselves the best chance to buy work that will appreciate with confidence. Purely from an investment point of view, acquiring work with good provenance will ensure that the work increases in value and is attractive to the secondary market.

If collectors buy from Aboriginal-owned, community-based Art Centres or galleries that source their work from Art Centres, they are acting in the best interests of Indigenous people and their communities.

This approach also ensures collectors don’t corrupt the market or devalue their own collection.

The case for Indigenous art in every Australian collection

Including Aboriginal and Torres Strait Islander art in your private collection is no longer simply a matter of aesthetic preference—it has become a fundamental consideration of cultural stewardship, economic justice, and your role as a custodian of cultural heritage.

WORDS: **CARRIE MILLER AND SUSAN BORHAM**

The traditional view of art collecting as purely personal expression has fundamentally shifted. Serious art collectors are increasingly held to the same standards as public galleries, reflecting a broader understanding that collectors cannot operate in isolation from the cultural and social contexts that give art its meaning and value.

This evolution recognises that collecting decisions carry weight far beyond personal satisfaction. When collectors exclude Indigenous art, they depress the monetary value of Aboriginal art relative to other contemporary works, signal cultural priorities that devalue Aboriginal culture, and negatively affect the livelihoods of artists and communities.

Some collectors maintain that cultural considerations are naturally integrated into serious collecting practice, but argue that collectors should retain fundamental autonomy over their collection's direction. This perspective holds that cultural responsibility should be fulfilled through the quality and accessibility of collections rather than through mandated inclusion of specific artwork types.

From this viewpoint, a collector's commitment to lending works to public galleries, providing scholarly access, and eventually donating collections to public galleries fulfills their cultural obligations. Serious collectors already understand their responsibilities and should be free to determine how best to contribute to the cultural landscape without prescribed requirements for certain types of art.

However, a more compelling argument positions collectors not as owners but as custodians of cultural heritage. If art is considered a public good, then private collectors are fundamentally custodians rather than owners of the art they acquire. This perspective transforms collecting from private accumulation to public stewardship. Under this framework, the distinction between public and private collections becomes essentially irrelevant. Both serve the same ultimate purpose: preserving and making accessible our shared cultural heritage. Where Australian public galleries have responsibilities to acquire Indigenous cultural material, private collectors are equally obliged to include Aboriginal art in their collections.

Indigenous art represents a category of cultural heritage that transcends aesthetic considerations. Aboriginal and Torres Strait Islander artworks are carriers of history, spirituality, and identity that maintain connections to

> When collectors exclude Indigenous art, they participate in the ongoing marginalisation of Australia's First Nations cultural heritage.

OPPOSITE: Michelle Yeatman with ceramic globe.
PHOTO: LOVEGREEN PHOTOGRAPHY. COURTESY: UMI ARTS.

Country, language, and traditional practices spanning tens of thousands of years. When collectors exclude Indigenous art, they participate in the ongoing marginalisation of Australia's First Nations cultural heritage.

This exclusion has profound consequences. For many Aboriginal and Torres Strait Islander communities, art sales are the main source of income, with the Indigenous arts industry generating between $250 million and $500 million annually. When collectors systematically avoid Indigenous art, they deny artists crucial economic opportunities and limit community development.

Art Centres—community-run, publicly audited, not-for-profit organisations governed by the artists themselves —ensure that proceeds from art sales directly benefit artists and their communities. These centres provide economic empowerment while preserving cultural traditions. By purchasing through these ethical channels, public institutions and collectors alike support sustainable community development and cultural continuity.

This support becomes particularly crucial when considering market dynamics. The systematic exclusion of Indigenous art by major collectors creates artificial scarcity in recognition and demand, undermining the cultural and economic value of these works despite their artistic merit and cultural significance.

Art collections function as cultural infrastructure that shapes public discourse and democratic participation. Arts and culture play crucial roles in increasing, diversifying, and sustaining public participation in civic life. When collectors fail to represent Indigenous heritage, they weaken this democratic infrastructure.

Serious collections, whether eventually donated to public institutions or made accessible through exhibitions, become part of Australia's cultural commons. The absence of Indigenous art sends a powerful message about whose culture matters and deserves preservation. Conversely, inclusive collections contribute to democratic flourishing by ensuring diverse voices and perspectives are represented.

The question of whether to include Aboriginal art ultimately comes down to how you understand your role as a collector. If you see yourself as a private individual making personal aesthetic choices, obligations may seem externally imposed. However, if you recognise yourself as a cultural custodian with public responsibilities, the inclusion of Indigenous art becomes an inherent aspect of ethical stewardship.

The custodianship model doesn't diminish collecting autonomy—it enriches it by connecting personal passion to broader social purpose. When you include Aboriginal art in your collection, you participate in cultural preservation, economic justice, and democratic participation, fulfilling the highest aspirations of serious collecting in contemporary Australia.

The contemporary collecting environment demands recognition that private collections serve public purposes. By including Aboriginal art, collectors acknowledge Australia's cultural heritage, support Indigenous economic empowerment, and demonstrate commitment to cultural justice. In an era where collectors' social responsibilities face increasing scrutiny, this choice positions collectors as responsible custodians of our shared cultural legacy. The path forward is clear: serious Australian collectors can no longer claim cultural neutrality. The inclusion of Aboriginal art represents not just aesthetic diversity, but a fundamental commitment to the values that define ethical collecting in the 21st century.

Why Art Centres Matter

Why buying from Art Centres is the best way to collect Indigenous art.

WORDS: **CLAIRE G. COLEMAN**

In Alice Springs, in the Todd Street Mall, among the buskers, street performers and locals, Aboriginal men and women sit cross-legged on the ground. Before them, unrolled on the grass or pavement, are works of art. Occasionally passers-by stop and engage the artists in commerce. I suspect too often these deals end to the buyer's advantage.

In the mall there are a number of commercial galleries where the ownership dynamic has changed almost every time I have visited – of those, only some have statements about the ethics of their art acquisition. When I was last there, only one gallery was Indigenous-owned; another two galleries acquired their art from Indigenous-owned Art Centres.

There's a term in Aboriginal English: "carpetbagger". It has arrived in several Indigenous languages around Alice Springs and in the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands as a loan word, along with other arts-related terms like "canvas", "painting" and "Art Centre". "Carpetbagger" originally referred to people from outside the community who disappear; it now refers to art dealers who buy Aboriginal art cheap and sell it high, ripping off the artist.

Carpetbaggers can be even worse than you imagine. I have heard stories of carpetbaggers paying artists in alcohol, providing nothing but canvas, paint, brushes and groceries to people desperate to eat. I have been in the "art studio" of a carpetbagger (who invited me to visit without knowing who I was) who was, while I was listening, intimidating women not to leave. I have also heard horror stories of people being kidnapped and held hostage until they have completed a certain number of paintings.

This is why Indigenous communities need Art Centres.

> "Indigenous Art Centres put control in the hands of Aboriginal people. The contemporary art world around Aboriginal people is not a safe space for Aboriginal artists."
>
> **MYLES RUSSELL-COOK**
> NATIONAL GALLERY OF VICTORIA

As Myles Russell-Cook, Koori man and curator of Aboriginal art at the National Gallery of Victoria, says: "Indigenous Art Centres put control in the hands of Aboriginal people. The contemporary art world around Aboriginal people is not a safe space for Aboriginal artists. Art Centres are an important first step in enabling Aboriginal people to empower themselves through art." It is this empowerment – and the cultural flowering that empowerment brings – that is so crucial here.

Artists working in Art Centres have more control over their work and art. They get a decent return for their labour (typically an Art Centre pays the artist 60 to 70 per cent of the sale value, with the rest pumped back into the Art Centre's operations), and they get to work in a culturally safe space run by the Art Centre itself. However, as important as control is, it is not the control, safety or money that makes Art Centres critical.

On one of my many visits to **Warmun Art Centre** – located on Gija Country approximately 200 kilometres south of Kununurra – I was struck by singing in language floating from the centre's windows. Looking out through the glass door onto the verandah, I saw a man, grey and bearded, singing to his painting, to the place his painting represented.

In Kununurra, at **Waringarri Aboriginal Arts**, I was invited to a Joomba (corroboree) and free feed put on by the Art Centre for the community. Art Centres also often arrange trips to Country so that community members – especially Elders – can see places they have not visited, sometimes for decades.

Christine Joy, an independent curator who volunteered at **Warlukurlangu Arts** in Yuendumu, told me that earnings from Warlukurlangu artists funded the local dialysis clinic, the men's museum, the early learning centre and Desert Dog program that rescues, desexes, feeds and rehouses dogs, and organises veterinary outreach across the two communities of Nyirripi and Yuendumu.

ABOVE: Sally M Mulda and Marlene Rubuntja together in Tangentyere Artists' studio. PHOTO: ELLANOR WEBB. COURTESY: TANGENTYERE ARTISTS.

"I witnessed pride in culture and cultural enrichment and reinvigoration," she says. Warlukurlangu is just one of many communities using their Art Centre profits to empower and enrich their communities through art.

Art Centres are places for the practice of culture. They are places where Elders can have their grandchildren with them, teaching them about their Country, traditions and stories while they paint those very things. Sometimes, the Art Centre can be one of the most powerful political forces for protecting and maintaining culture under the destructive weight of Australia's history of colonisation. To me, it is the work towards cultural custodianship, the safe space and funds to aid the community in holding onto culture, that makes Art Centres matter. Collecting art from an Art Centre, or from a gallery that buys from Art Centres – where the provenance of the art can be traced through the Art Centre to the artist – is not only a way to ensure that you are purchasing quality art, it is also a philanthropic act. The artist's share of the money you spend provides income and support for the artist and their family; the Art Centre's share is a necessary infusion of funding into community, doing the work that government will not.

> Art Centres are places for the practice of culture. They are places where Elders can have their grandchildren with them, teaching them about their Country, traditions and stories while they paint those very things.

More Than Art

We asked Art Centre workers and artists: What is so special about owning First Nations art in Australia today?

We feel proud when someone buys our art, it is an opportunity for us to share our knowledge about bush medicine plants and our lands.

KATHLEEN NANIMA RAMBLER
ARTISTS OF AMPILATWATJA

When you purchase a piece of artwork, it demonstrates your commitment to care for culture. Not only will you help the artist, you help their family and the community to keep their culture strong.

MEL GEORGE
BULA'BULA ARTS

First Nations art is like Country, which sits at the heart of everything. It holds the past, present and future, it is constantly changing and adapting to what is happening now, and it holds stories that go back to the beginning of people. When you buy First Nations art, you're getting a unique view of that Country and the people that keep it alive.

ADAM BOYD
MOA ARTS

When you buy First Nations art, you're not only acquiring a piece of incredible beauty; you're also supporting artists, communities, and the preservation of languages, stories, and cultural practices that have thrived for tens of thousands of years. It's a meaningful way to honour and contribute to the legacy of First Nations Australia.

SANDRA DELANEY
SALT WATER MURRIS
QUANDAMOOKA

In making their mark, each First Nations artist is asserting their identity, honoring their ancestors and celebrating those who will come after them. Their mark is their authority to tell the stories of their country, their ancestors, their personal histories and so much more. Buying ethically created Aboriginal art represents an opportunity to support that ongoing expression of cultural traditions and Law, while also supporting the individual artist and their extended family. Finally buying First Nations art is investing in a fine art object of profound beauty and power.

SUE O'CONNOR
TANGENTYERE ARTISTS

Buying First Nations art is a very special experience. When you purchase a Yinjaa-Barni artwork you're purchasing a story and also a piece of the Pilbara. You're investing into the lives of the artists, not only your personal art collection.

TALITHA SPRIGG
YINJAA-BARNI ART

It's beautiful and has great a story! First Nations art is often the only meaningful activity in remote Indigenous communities.

CECILIA ALFONSO
WARLUKURLANGU ARTISTS
ABORIGINAL CORPORATION

Indigenous art is special as it portrays the connection to country and our land. The colours, the animals, the spirits and Dreamtime. The connection between old times and now.

ANNIE ROBERTS
WARALUNGKU ARTS

Purchasing First Nations art is special because it encompasses cultural significance, authenticity, support for communities, artistic innovation, educational value, and preservation of traditions. Each piece serves as a bridge connecting buyers not only to the artwork itself but also to the broader narratives and histories it represents.

ERICK KASUKULU
UMI ARTS

Photo by Timothy Hillier

UNTOLD Darwin 2025

Talks Series, 6 - 10 August 2025
Peninsula Lawns, Darwin Waterfront.

Aboriginal and Torres Strait Islander storytelling, discussion and exchange. Join leading artists, creatives and cultural leaders to celebrate culture, art and knowledge.

agency
New perspectives for
people, art and Country.

Australian Government
Indigenous Visual Arts Industry Support

Passing the Torch

Outgoing DAAF Foundation Artistic Director **Shilo McNamee** hands over the reins to her successor **Simon Carmichael**. The pair reflect on transformative journeys, cultural leadership, and the power of building platforms for First Nations artists to thrive on the world stage.

WORDS | **CLAIRE SUMMERS**

When **Shilo McNamee** reflects on her time as Artistic Director at the Darwin Aboriginal Art Fair Foundation, “journey” is the perfect word that comes to mind. “That’s exactly what it felt like,” she says. “When I first started, the organisation was small—we were just three staff members in a modest office at Frog Hollow Centre for the Arts, and I was one of them.”

“The role was a beast with lots of moving parts and a steep learning curve. But every year brought growth. It was so exciting to watch the Foundation go from strength to strength, with no visible ceiling to what it could achieve. Being part of that expansion, and knowing I was helping shape something so meaningful, was deeply rewarding.”

McNamee’s role evolved organically from Public Program Coordinator to a hybrid Artistic Director-Creative Director position. “I started drawing from my gallery experience, but as the Foundation evolved, particularly with the Indigenous Fashion Projects and its large-scale productions, the role of Artistic Director emerged naturally. It became a unique opportunity: I got to learn, grow, and contribute within a high-performing team that was committed to producing world-class events.”

Her artistic background as a painter and drawing instructor proved transformative. “The flexibility of my role allowed me to understand more about myself as an artist. Through DAAF and the Indigenous Fashion Projects, I discovered I actually enjoy being behind the scenes—creating the stage rather than standing on it. I found joy in building platforms for other artists, seeing them take ownership of those spaces, and witnessing their visions come to life.”

For incoming Artistic Director **Simon Carmichael**, the journey to DAAF Foundation has taken him through multiple creative fields, all connected by culture, community and creativity. “Over the years my work has ranged from major event programming, to leading creative production and First Nations public art projects. What’s stuck with me through it all, is how much I enjoy supporting artists and communities in bringing their ideas to life.”

> “The world knows very little about our Indigenous cultures, and DAAF Foundation is uniquely positioned to bridge that gap. There’s nothing else like us globally—we need to share that story.” ~ *Shilo McNamee*

Early on, Carmichael was drawn to the energy of events and their powerful opportunities to create lasting impact. “I’d been to art fairs like CIAF, Tarnanthi, and DAAF and was really struck by the impact they have — not just socially, but economically too. They are much more than Art Fairs and offer an immersive celebration of culture, while powerfully amplifying First Nations voices and cultural perspectives. When I spoke to Shilo about her role, I was fascinated. Everything she described aligned with my values and passions.”

McNamee had identified Carmichael as the right fit early on. “After spending years with DAAF Foundation, I had a strong sense of the kind of person who would thrive here. It’s a high-achieving team—small, passionate, kind, and dynamic. Adaptability is key. Simon had this incredible mix of experience—artistic, project management, and community engagement—and a great personality to match. I started planting the seed early, and luckily, he followed the breadcrumbs!”

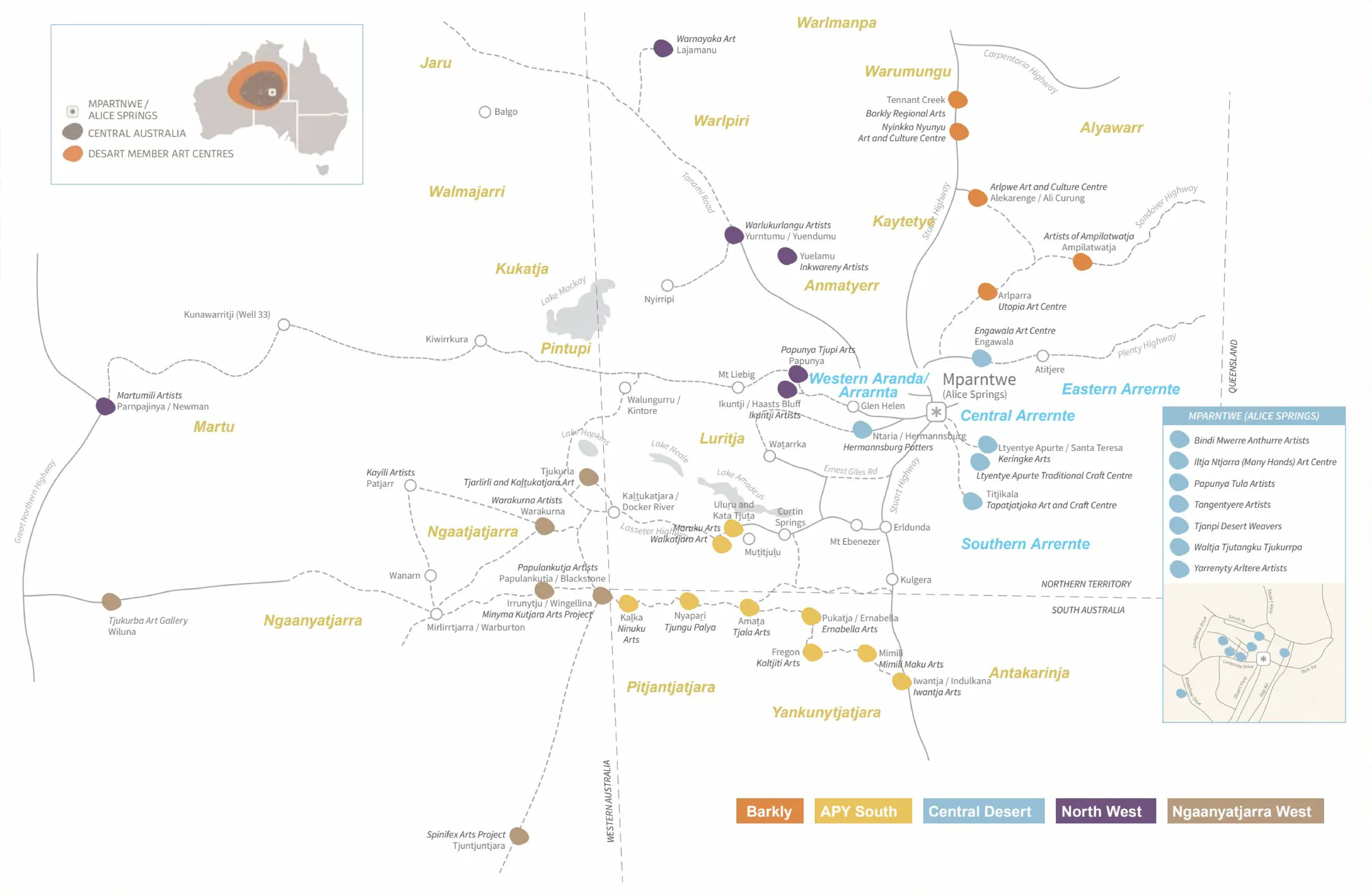
Both see DAAF Foundation’s role in cultural advocacy as crucial. “DAAF Foundation started small—just 16 art centres in a hotel ballroom—and has grown into the largest First Nations art fair in the country, now with international recognition,” says Carmichael. “That kind of reach comes with responsibility. We have a role in cultural leadership, showing what it means to work ethically with communities and influencing decision-makers.”

As for legacy, McNamee is most proud of the relationships built. “Even with art centres in the most remote places, there was always a sense of connection. I’m proud of the trust we built—of being able to have genuine conversations about creativity and how we could transform ideas into events that inspired. And leading the Cultural Keepers Program was another highlight, built from the ground up through open, sometimes tough conversations.”

Looking ahead, McNamee sees international engagement as crucial. “The world knows very little about our Indigenous cultures, and DAAF Foundation is uniquely positioned to bridge that gap. There’s nothing else like us globally—we need to share that story.”

desart

Culture First.
Supporting Aboriginal Art Centres
of Central Australia


MPARTNWE / ALICE SPRINGS
CENTRAL AUSTRALIA
DESART MEMBER ART CENTRES
Jaru
Warlmanpa
Warnayaka Art
Lajamanu
Warumungu
Carpentaria Highway
Balgo
Warlpiri
Tennant Creek
Barkly Regional Arts
Nyinkka Nyunyu
Art and Culture Centre
Alyawarr
Walmajarri
Tanami Road
Arlpwe Art and Culture Centre
Alekarenge / Ali Curung
Sandover Highway
Kaytetye
Stuart Highway
Warlukurlangu Artists
Yurntumu / Yuendumu
Artists of Ampilatwatja
Ampilatwatja
Yuelamu
Inkwareny Artists
Kukatja
Lake Mackay
Anmatyerr
Nyirripi
Arlparra
Utopia Art Centre
Kunawarritji (Well 33)
Kiwirrkura
Pintupi
Engawala Art Centre
Engawala
Plenty Highway
Popunya Tjupi Arts
Papunya
Atitjere
Martumili Artists
Parnpajinya / Newman
Mt Liebig
Western Aranda/
Arrarnta
Mparntwe
(Alice Springs)
Eastern Arrernte
QUEENSLAND
Walungurru /
Kintore
Ikuntji / Haasts Bluff
Ikuntji Artists
Glen Helen
Martu
Central Arrernte
Luritja
Lake Hopkins
Ntaria / Hermannsburg
Hermannsburg Potters
Lake Neale
Watarrka
Ltyentye Apurte / Santa Teresa
Keringke Arts
Ernest Giles Rd
Ltyentye Apurte Traditional Craft Centre
Kayili Artists
Patjarr
Tjukurla
Tjarlirli and Kaltukatjara Art
Lake Amadeus
Titjikala
Tapatjatjaka Art and Craft Centre
Great Northern Highway
Warakurna Artists
Warakurna
Kaltukatjara /
Docker River
Uluru and
Kata Tjuta
Curtin
Springs
Ngaatjatjarra
Lasseter Highway
Maruku Arts
Walkatjara Art
Mutitjulu
Erldunda
Mt Ebenezer
Southern Arrernte
Papulankutja Artists
Papulankutja / Blackstone
Wanarn
Kulgera
NORTHERN TERRITORY
SOUTH AUSTRALIA
Irrunytju / Wingellina
Minyma Kutjara Arts Project
Mirlirrtjarra / Warburton
Tjukurba Art Gallery
Wiluna
Ngaanyatjarra
Kalka
Ninuku
Arts
Nyapari
Tjungu Palya
Amata
Tjala Arts
Pukatja / Ernabella
Ernabella Arts
Fregon
Kaltjiti Arts
Mimili
Mimili Maku Arts
Iwantja / Indulkana
Iwantja Arts
Antakarinja
Pitjantjatjara
Yankunytjatjara
WESTERN AUSTRALIA
Spinifex Arts Project
Tjuntjuntjara
MPARTNWE (ALICE SPRINGS)
Bindi Mwerre Anthurre Artists
Iltja Ntjarra (Many Hands) Art Centre
Papunya Tula Artists
Tangentyere Artists
Tjanpi Desert Weavers
Waltja Tjutangku Tjukurrpa
Yarrenyty Arltere Artists
Barkly
APY South
Central Desert
North West
Ngaanyatjarra West

Strong Business. Strong Culture.

Desart is the peak body representing 39 Aboriginal Art and Culture Centres across Central Australia, including the Northern Territory, South Australia, and Western Australia. Led by Aboriginal artists, Desart champions ethical programs and events, most notably Desert Mob, the annual celebration of desert cultures, held in Mparntwe/Alice Springs. Nationally, Desart supports art centres with initiatives like the SAM (Stories Art Money) software and Digital Labelling, safeguarding artists' cultural integrity. Through its Strong Business program, Desart empowers art centres to thrive while protecting cultural legacy.

www.desart.com.au

Image: Petermann Ranges, Docker River NT. Photo by Benjamin Bradley, Desart

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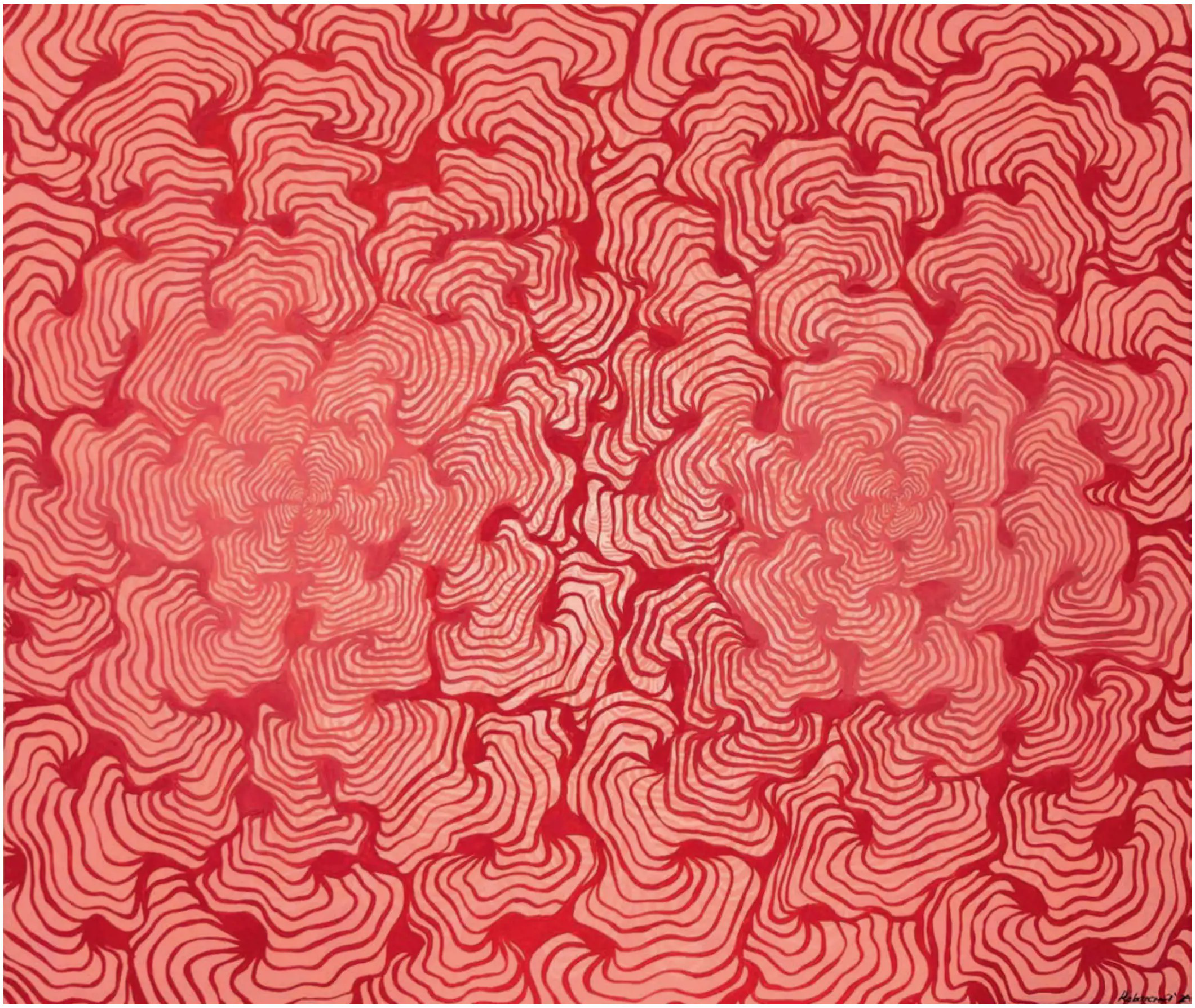
Northern Territory

LOOK OUT FOR

Early career solo shows at leading galleries, museum inclusion and prestigious awards, these three artists deserve your attention at Darwin Aboriginal Art Fair.



RUBYROSE BANCROFT

Why pay attention?
Rubyrose Bancroft, a Bundjalung woman and graduate of the National Art School (2020), brings both institutional artistic heritage and contemporary innovation to her practice. Raised within the influential Boomalli Aboriginal Artists Co-operative, she has exhibited in significant group shows including *BOOMALLI NOW* (Hobiennale 2019), MCA Art Bar, and *NO SHOW* at Carriageworks, Sydney. Currently undertaking a residency at the prestigious Bundanon, Bancroft represents a new generation of Indigenous artists who seamlessly blend cultural critique with contemporary visual languages.

What do they do?
Bancroft works across multiple mediums including canvas, ceramic, collage, and found objects. Her practice incorporates iconic pop culture characters like Garfield and Betty Boop as vehicles to question and examine colonial structures through a First Nations lens. Her work employs satire and resistance as key strategies, while focusing on documenting the strength and empowerment of women and ancestral figures from her matrilineal bloodline.

What's going on?
Through her art, Bancroft creates a dialogue between popular culture and Indigenous experience, using familiar imagery to challenge colonial perspectives and reinforce First Nations viewpoints. Her current Bundanon residency focuses on developing her drawing practice while continuing her exploration of women's stories and empowerment. Her work serves as both personal healing and public commentary, addressing contemporary Indigenous experience through accessible cultural references.

The artist says...
"When I create my art, it is a healing practice for me. I can put my life and experiences on the canvas or the ceramic vessel for the world to see, I hope to never lose the joy of creating."

See it at...
Rubyrose Bancroft is showing at Darwin Aboriginal Art Fair as featured artist from Boomalli Aboriginal Artists Co-operative at the ACHAA NSW booth.

ZALI MORGAN

OPPOSITE: Rubyrose Bancroft, *Ngullingah Jugun 2*, 2024. Acrylic on canvas, 100 x 85 cm.
COURTESY OF BOOMALLI ABORIGINAL ARTISTS CO-OPERATIVE.

ABOVE: Rubyrose Bancroft
COURTESY OF BOOMALLI ABORIGINAL ARTISTS CO-OPERATIVE.

LAVINIA KETCHELL

Why pay attention?

The 31-year-old Torres Strait Islander artist from Erub/ Darnley Island is gaining serious institutional recognition for her environmental art practice. **Lavinia Ketchell** recently won the Best Craft Work Category at the 2025 Gab Titui Indigenous Art Award and co-created *Mermer Waiskeder: Stories of the Moving Tide*, one of Australia's largest hand-crafted public artworks at Sydney's Barangaroo South. As a core member of the internationally acclaimed Ghost Net Collective, her work has been exhibited from Monaco's Oceanographic Museum to major Australian institutions including QAGOMA and the National Maritime Museum Sydney.

What do they do?

Ketchell transforms abandoned fishing nets—known as ghost nets—into large-scale sculptural installations of marine animals. Her technique involves hand-stitching colourful discarded nets over aluminium or wire armatures to create three-dimensional forms. Starting with small jewellery pieces, she has evolved to create room-sized installations featuring stingrays, jellyfish, and other sea creatures that reference traditional Torres Strait totems while highlighting ocean pollution.

What's going on?

Her practice merges cultural storytelling with urgent environmental advocacy. Each sculpture represents marine animals threatened by the very ghost nets used to create them, transforming symbols of destruction into powerful conservation messages. Ketchell's work speaks to traditional Torres Strait relationships with sea Country while addressing the global crisis of marine debris.

The artist says…

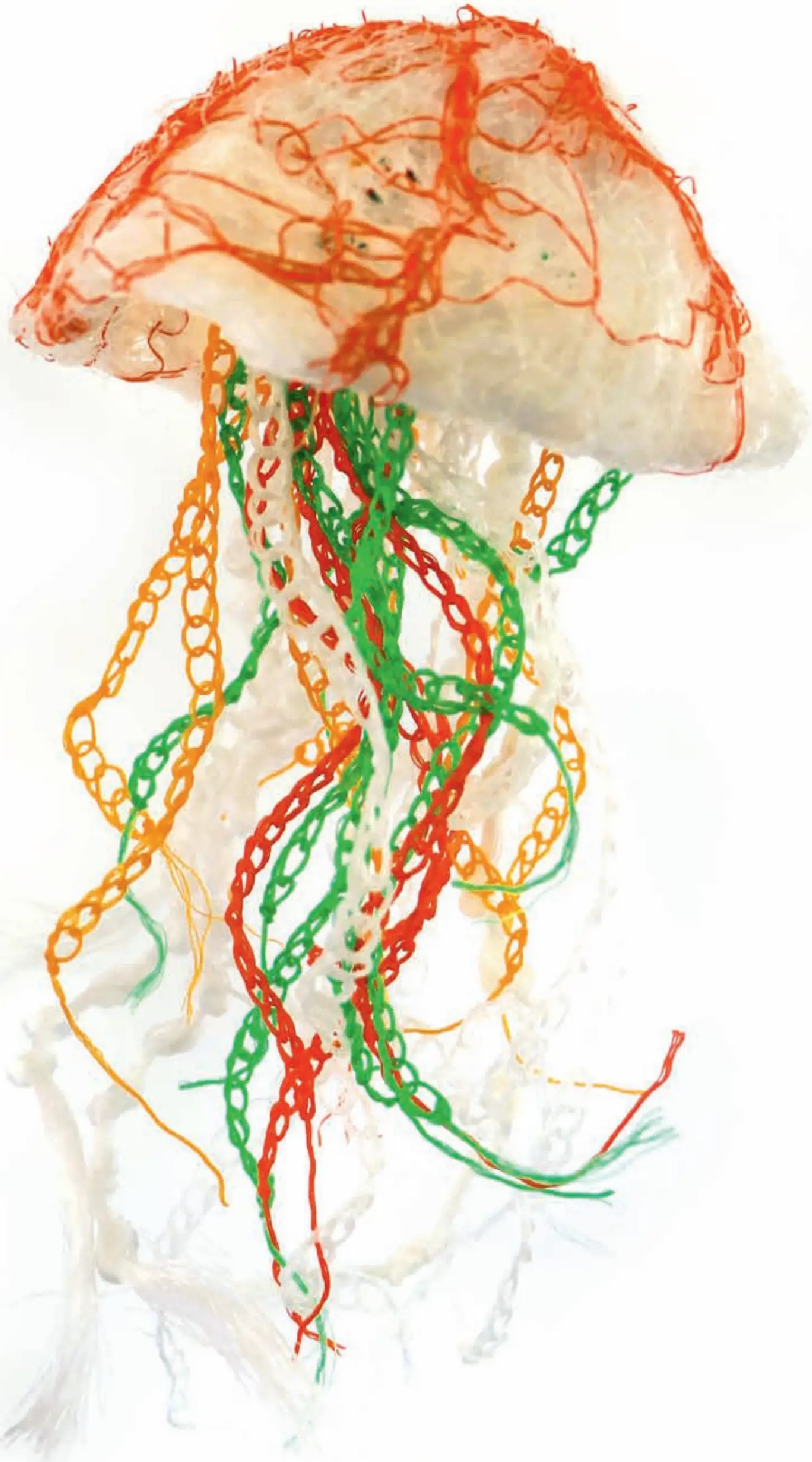
"We like the bright colours of the nets and the many different things you can do with it once you unravel it. Each piece tells stories about our connection to the ocean and the creatures that live there."

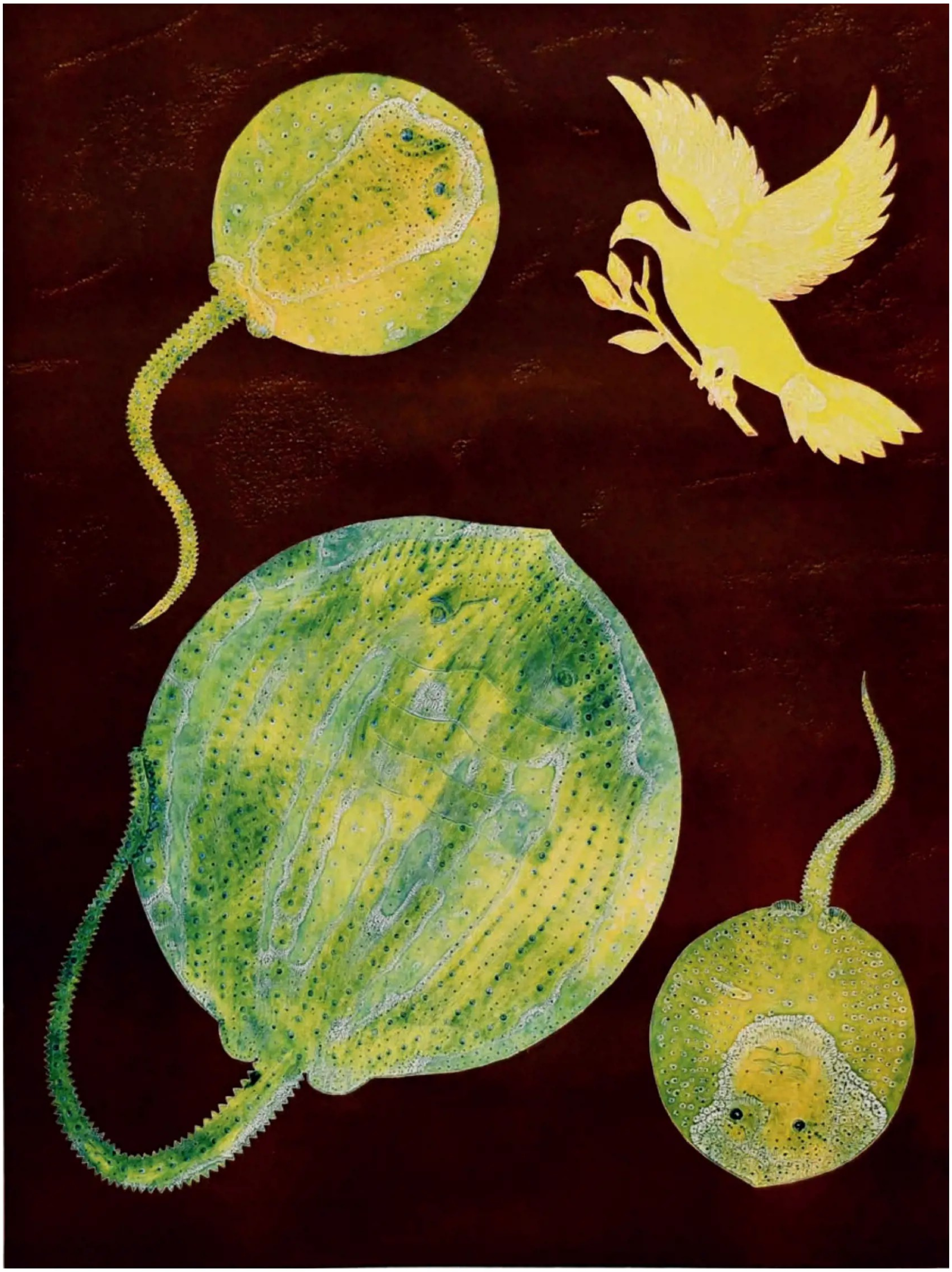
See it at…

Lavinia Ketchell is showing at Darwin Aboriginal Art Fair as featured artist with Erub Arts.

ROBERT BURATTI

ABOVE: Lavinia Ketchell
COURTESY: THE ARTIST AND ERUB ARTS
OPPOSITE: Lavinia Ketchell, *Rain, 2023.* Ghost Net, 12cm x 31.5cm.
COURTESY: THE ARTIST AND ERUB ARTS





TIPOTI NONA

Why pay attention?

Born in 1977, Tipoti Nona commenced his formal career as an artist by joining the Badu Art Centre in 2022. A feature at art fairs across the country, including Darwin Aboriginal Art Fair (DAAF), Nona is fast becoming a sought-after artist and cultural practitioner. What makes him remarkable is his shift from his early work as a wood carver to becoming part of an emerging school of print artists from Tropical North Queensland. In customary practice, Nona's fishing and hunting spears are heralded as admired and highly sought-after by his community, featuring his refined use of pearl shell and enamel inlays that give vivid effect to traditional and symbolic designs.

What do they do?

Working from the presses of NorthSite Art Studios and Badu Art Centre, Nona is a master of colour and form as showcased through his breadth of works on paper. He specialises in linoprinting and monoprinting techniques, creating fluid depictions of marine life—totemic species of significance and story to his peoples, and oceanic ecosystems of his home archipelago, Zenadth Kes. Through his employ of a rich and deep colour palette, his works evoke the depths of his peoples' Lore and love of their seas.

What's going on?

In its entirety, over 65,000 years of cultural practice and thriving cultural memory is what's going on in Nona's artworks and overall cultural practice. Transportive works such as *Kukiyaw Thonarr* (2025) exemplify Nona's skills as an artist and the innate qualities of the personal themes his storytelling carries.

The Art Centre says...

"Cinematic in quality, as though the camera has narrowed its gaze to focus right in on a particular season or event, Tipoti's art captures the essential details that are missed in the everyday: exciting the viewer to new knowledge and understanding of the world they inhabit."

See it at...

Tipoti Nona is showing at the Darwin Aboriginal Art Fair as featured artist with Badu Art Centre.

JACK WILKIE JANS

ABOVE: Tipoti Nona at work in the print studio, Badu Art Centre, 2025. COURTESY: BADU ART CENTRE.

OPPOSITE: Tipoti Nona, *Thupmul and Gainaw*, 2025. Monoprint, 120cm x 80cm. COURTESY: BADU ART CENTRE.

FASHION FORWARD

From intimate textile showcase to Australia's largest Indigenous fashion platform, *Country to Couture* has spent a decade transforming how the nation sees First Nations design. As the event celebrates its 10th anniversary, we look at the cultural and commercial impact of a runway that has become a powerful force for Indigenous creativity and empowerment

WORDS | **ROBERT BURATTI**

Ten years ago, a vision took shape on Larrakia Country that would transform how Australia sees Indigenous fashion. What began as an intimate showcase of Indigenous textiles has evolved into the nation's premier platform for First Nations fashion innovation—now the largest showcase of Indigenous fashion in Australia.

The numbers tell a compelling story. Over the past decade, more than 120 Indigenous fashion collections have graced the runway, featuring over 1,000 individual looks modelled by more than 250 Indigenous models representing language groups across the continent. Yet these figures only hint at the profound transformation this platform has catalysed within First Nations communities and Australia's broader fashion landscape.

Country to Couture emerged from the growing textile design movement in remote Indigenous communities, launching alongside Darwin Aboriginal Art Fair as a celebration of Aboriginal and Torres Strait Islander textiles and fashion design. Distinguished by its commitment to being more than just a fashion show, it became a contemporary way of cultural storytelling and knowledge sharing.

The event's unique positioning—where "First Nations textiles, fashion and art collide in a colourful showcase of creativity"—has attracted attention far beyond Australia's shores. High-energy runway presentations showcase innovative collections from Indigenous designers alongside groundbreaking collaborations between Indigenous communities and established Australian labels, creating dynamic dialogue between traditional artistry and contemporary fashion. Central to *Country to Couture*'s success has been its role as a platform builder—creating spaces where Indigenous designers can take ownership and bring their visions to life. Rather than appropriating Indigenous designs, *Country to Couture* has fostered genuine partnerships that honour traditional knowledge while embracing innovation, resulting in collections that are both culturally authentic and commercially viable.

The 2025 lineup exemplifies this approach. From **Bula'bula Arts**' collaboration with **Black Cat Couture** on *Garkambarryirri (Daybreak)* to **Mowanjum Arts** and **PaletTheory**'s *Return to Country*, the runway continues showcasing how traditional Indigenous artistry seamlessly blends with contemporary fashion sensibilities. Collections like **Yarrabah Arts & Cultural Precinct**'s *Fire in the Sky* and **Simone Thomson Art**'s *Nugal Biik (Belongs to Country)* demonstrate the rich storytelling tradition underpinning Indigenous fashion design.

Beyond cultural significance, Country to Couture has demonstrated Indigenous fashion's economic potential. The platform has provided pathways for designers to scale practices, access new markets, and build sustainable businesses. Many designers who first appeared at *Country to*

PREVIOUS LEFT TO RIGHT:

Nagula Jarndu, *gujarra yangarrjin' (two coming together).* Country to Couture 2024. PHOTO: DYLAN BUCKEE

Yarrenyty Arltere Artists. Country to Couture 2024. PHOTO: DYLAN BUCKEE

Yarrabah Arts and Cultural Precinct, *Immersion.* Country to Couture 2023. PHOTO: MARLEY MORGAN

LEFT: Nagula Jarndu, *gujarra yangarrjin' (two coming together).* Country to Couture 2024. PHOTO: MARLEY MORGAN

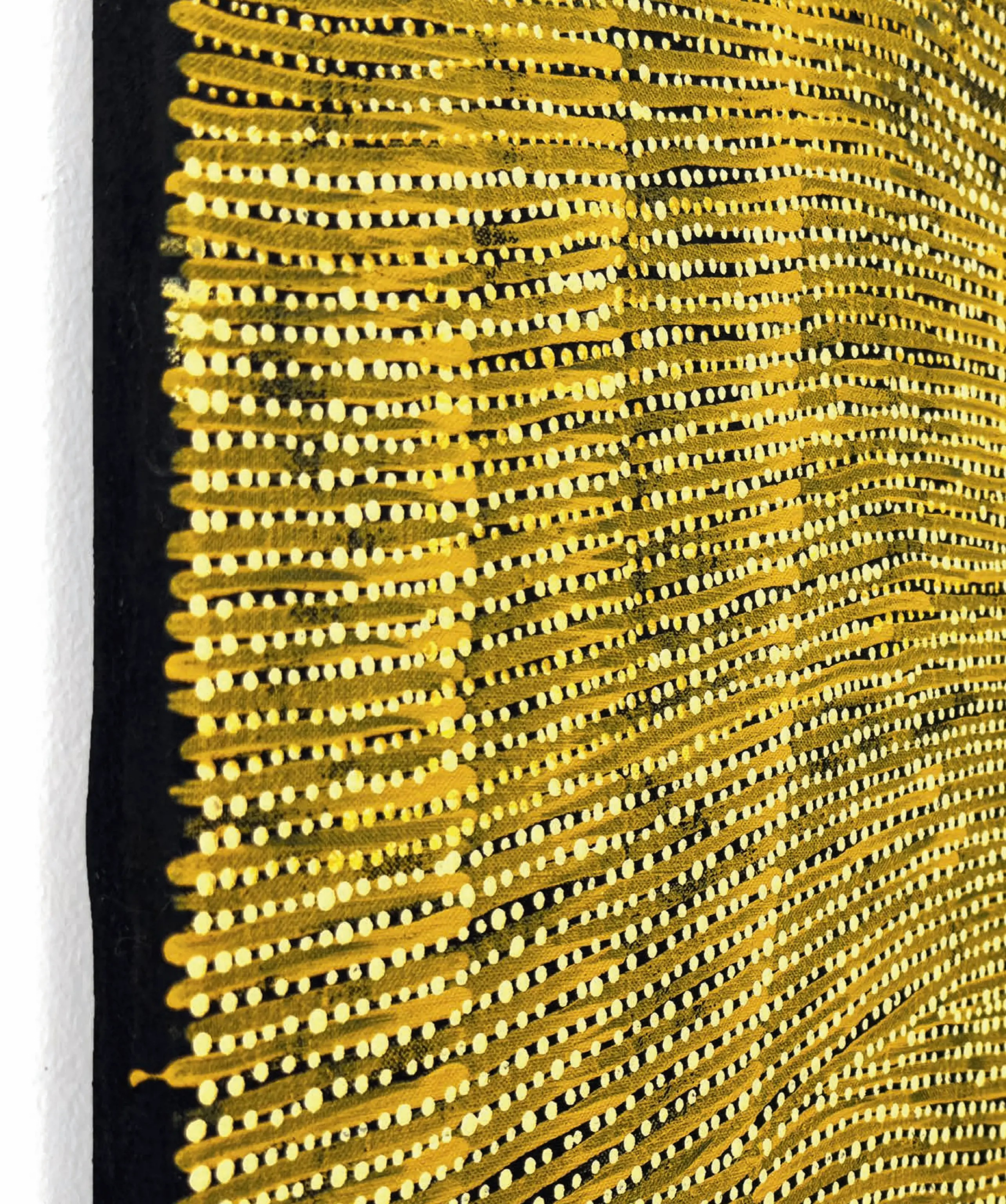
COURTESY: DARWIN ABORIGINAL ART FAIR.

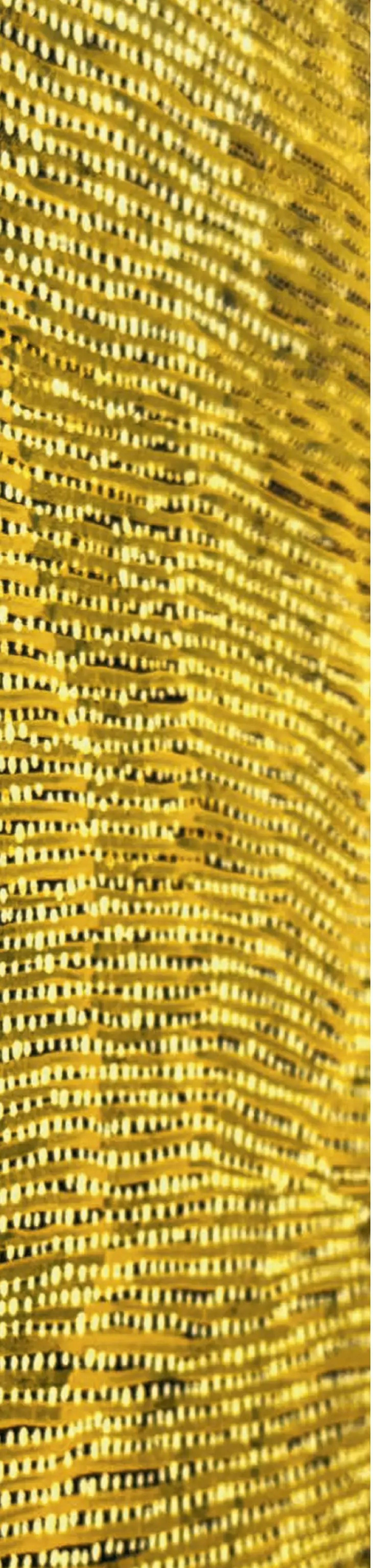
Couture have progressed to Australian Fashion Week, launched international collaborations, and established themselves as significant voices in contemporary fashion. The ongoing support from Country Road and the Northern Territory Government through Northern Territory Major Events Company has provided stability and resources, allowing the platform to grow while maintaining cultural integrity.

What makes Country to Couture's journey remarkable is how it has maintained its core mission while scaling to national prominence. The event continues prioritising cultural authenticity, community relationships, and designer empowerment—the same values that guided its inception. The platform has created space for intergenerational knowledge transfer, with collections like **Eleraze Creatives'** *Tjindu* featuring collaborations between **Sonya Coleman** and daughters **Sonearae and Tallulah Bilney**. These partnerships ensure traditional knowledge continues flowing through contemporary expressions.

As Country to Couture enters its second decade, it carries the legacy of over 120 collections, 1,000 looks, and 250-plus models. More importantly, it carries the stories, dreams, and cultural knowledge of Indigenous communities across Australia—ensuring these voices continue shaping fashion's future on national and international stages.

Country to Couture 2025 commences Tuesday, August 5, 2025, on Larrakia Country alongside the National Indigenous Fashion Awards and Darwin Aboriginal Art Fair.





WATER STORIES

Born into one of the Western Desert's most celebrated artistic families, **Roslyn Dixon** has quietly developed her own distinctive voice within the Kapi Tjukurrpa (Water Dreaming) tradition.

WORDS | **CAMILLA WAGSTAFF**

In the shimmering Western Desert, water doesn't just sustain life—it tells stories, moves through memory, and flows across generations. For **Roslyn Dixon**, *Kapi Tjukurrpa* (Water Dreaming) is both the subject of her intricate canvases and a lifeline to her family, Country, and community.

"I paint *Kapi Tjukurrpa,* that's a Water Dreaming," says Dixon. "I like doing this painting I learnt from my father. He told me about Water Dreaming. I asked him about the Dreaming and that was when my painting changed."

Born in Alice Springs, Dixon moved to Papunya as a child and has deep roots in the Western Desert art movement. Her artistic lineage runs through a distinguished list of celebrated painters, but Dixon's style is distinctly her own.

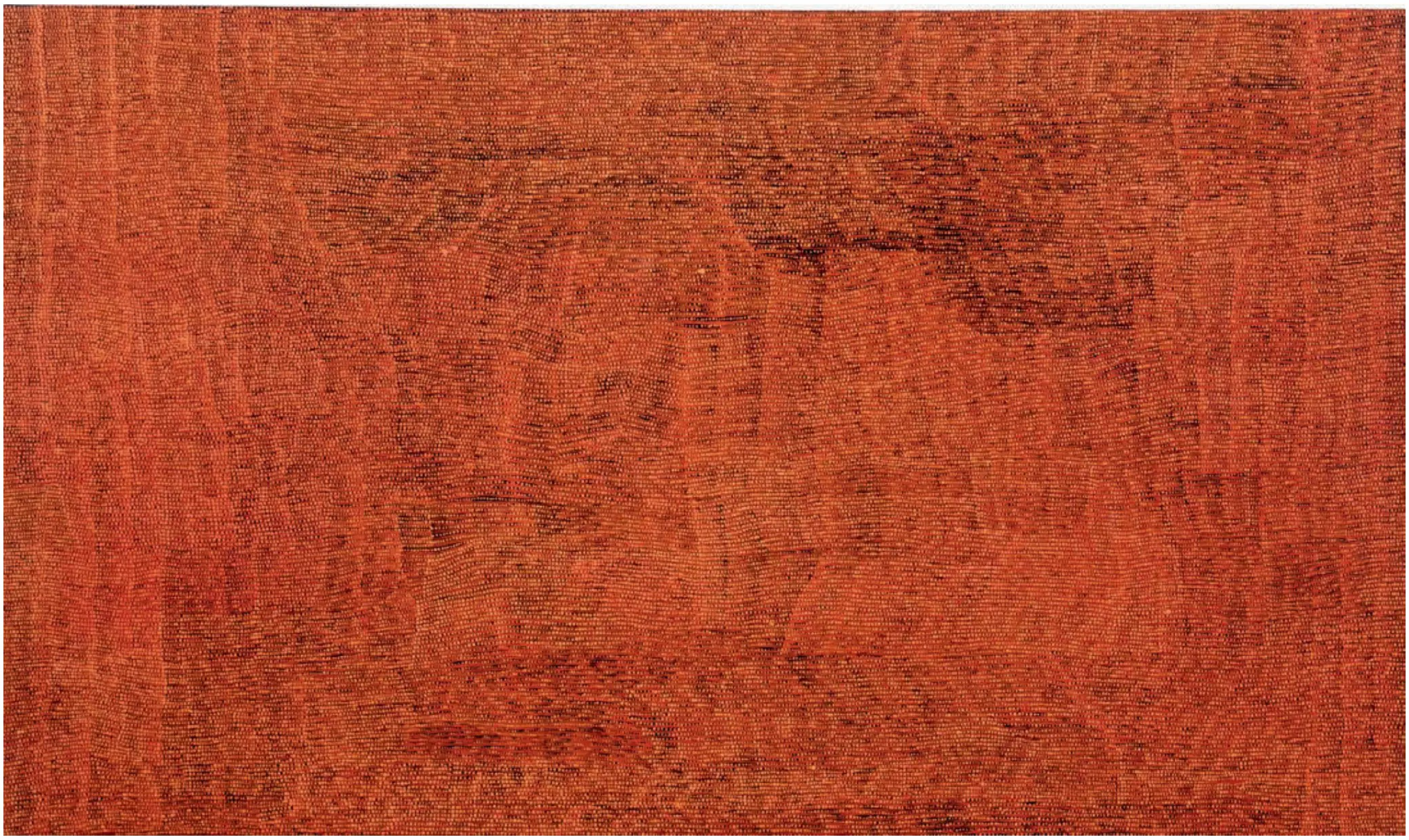
"I grew up in an artist family," she says. "Both my mum's two sisters' husbands were **Kaapa Tjampitjinpa** and **Walangarri Tjakamarra**. I used to see them painting. Then my other artist grandfather, **Paddy Carroll Tjungurrayi**—I started helping him doing dot painting for Warumpi Arts. I used to help my mum too, **Topsy Napaltjarri**, for Warumpi Arts. I learnt from them by watching, how to do painting."

Dixon paints designs associated with her family's Country, Wantupunyu, a sacred *Kapi Tjukurrpa* site north of Papunya. Her paintings ripple with symbolism—clouds, rain, puddles, and bush flowers—capturing not only the landscape but the renewal and regeneration that water brings. Rhythmic dotting and pared-back forms are rendered in a muted desert palette of ochres, dusty pinks, and stormy greys.

Hosting Dixon's debut solo exhibition has been a passion project for NAP Gallery directors Erica Tarquinio and Riley Davison. "We first encountered Roslyn's work in the Desert Mob exhibition last year," says Davison. "We were completely sold on Roslyn simply from seeing one small work. Her work is beautiful, austere, and in-person viewing delivers a transcendent experience—which is one of the characteristics of really great work from the region."

OPPOSITE: Roslyn Dixon, *Kapi Tjukurrpa Wantupunyu* (detail), 2024. Synthetic polymer on linen, 152 x 122cm. COURTESY: THE ARTIST, PAPUNYA TJUPI AND NAP CONTEMPORARY.

ABOVE: Roslyn Dixon. COURTESY: THE ARTIST, PAPUNYA TJUPI AND NAP CONTEMPORARY.



ABOVE: Roslyn Dixon, *Kapi Tjukurrpa Wantupunyu*, 2024. Synthetic polymer on linen, 152 x 122cm. COURTESY: THE ARTIST, PAPUNYA TJUPI AND NAP CONTEMPORARY.

Two of Dixon's paintings were shown earlier this year at the Melbourne Art Fair, drawing strong interest from private collectors. Her solo exhibition with NAP Contemporary this year builds on that momentum, showcasing the maturity of her voice as an artist. Dixon paints at Papunya Tjupi Arts, one of Central Australia's most respected community-owned Art Centres. Founded to foster cultural development and self-determination, the centre provides a vital platform for artists like Dixon to develop a sustainable practice rooted in family, Country, and tradition. "I like painting here because we are together like family," she says. "We share stories."

"It's been a pleasure working with the artist and the incoming Tjupi manager Willie Ackerman," says Davison. "We have already sold several works from the show, but there is still an opportunity for collectors to acquire a work from this important debut."

For Dixon, painting is not just about personal expression—it's a way of keeping culture strong and passing on knowledge to her children and future generations. "I'm letting my dad know that I'm doing that painting," she says with quiet pride. Of her upcoming solo exhibition, she simply says: "I feel shy, but I told my husband I'm excited."

Roslyn Dixon is showing at the Darwin Aboriginal Art Fair as featured artist with Papunya Tjupi Art Centre.

> "Her work is beautiful, austere, and in-person viewing delivers a transcendent experience—which is one of the characteristics of really great work from the region."
>
> ~ *Riley Davison*

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FROM DESERT LIGHT TO MOLTEN GLASS

The artists of **Iltja Ntjarra Art Centre** are transforming **Albert Namatjira**'s watercolour legacy through an innovative partnership with Canberra Glassworks, proving that cultural traditions can evolve while remaining deeply rooted in Country.

WORDS: **ALTHEA KUZMAN**

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OPPOSITE: Selma Coulthard, *Woven in time (collaborative installation)*, 2023. Watercolour on silk screen, 49 x 294cm. Collaborative installation acquired by National Gallery of Australia. PHOTO: OLIVER ECLIPSE. COURTESY: ILTJA NTJARRA ART CENTRE

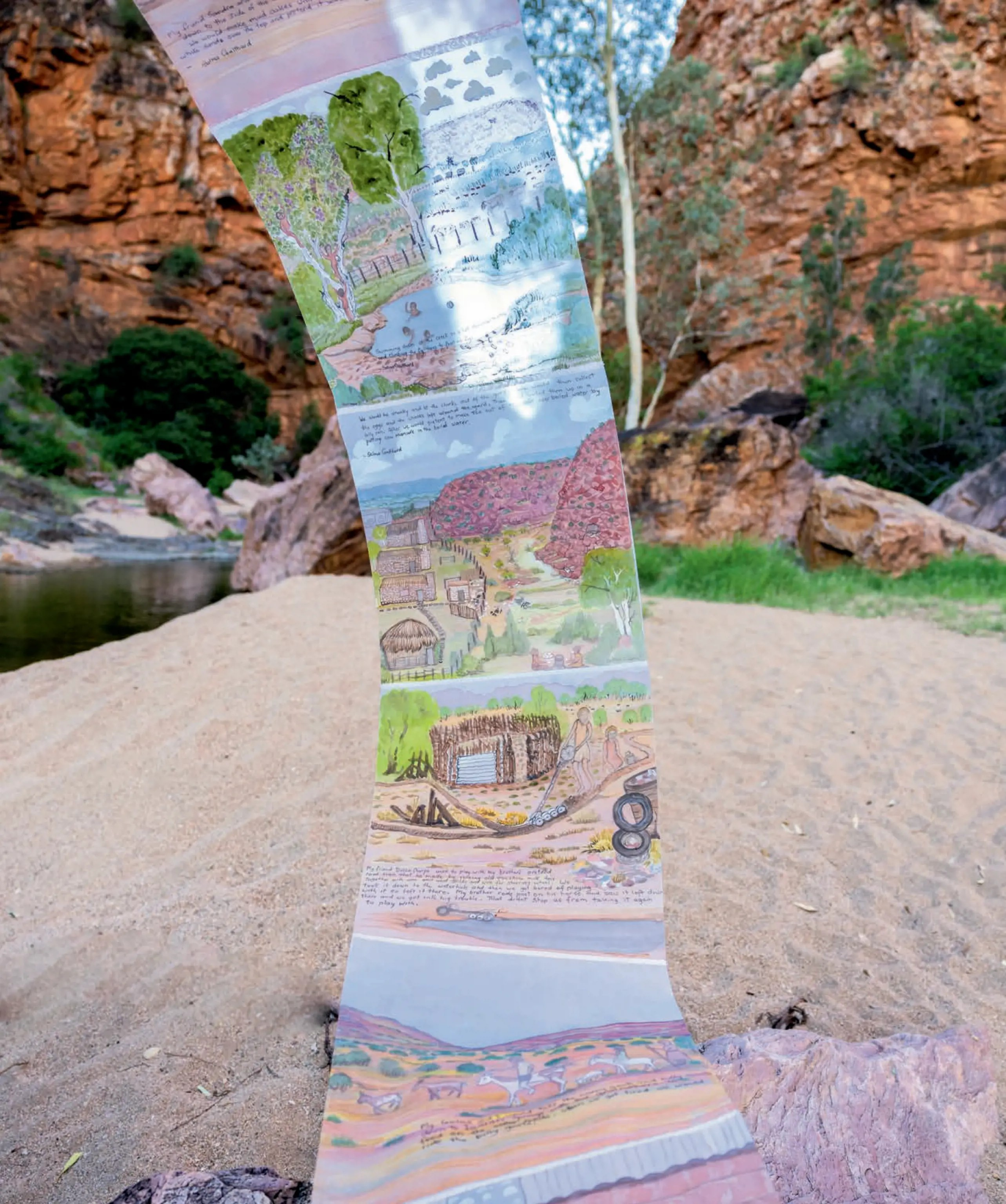
ABOVE: Betty Wheeler Namatjira, with husband Marcus Wheeler, painting their country at Kuprilya Springs, NT. 2021.
PHOTO: STEVEN PEARCE. COURTESY: ILTJA NTJARRA ART CENTRE

Iltja Ntjarra (Many Hands) Art Centre follows in the footsteps of the great **Albert Namatjira** (Western Arrarnta people), but they're not afraid to take bold leaps into new directions. The centre supports artists working in the Hermannsburg School watercolour tradition, a style Namatjira taught to his children and family, creating a lasting legacy in the Central Desert region. While these traditions are upheld as living history, the centre also serves as a dynamic space where Western Aranda artists come together to explore new techniques and ideas.

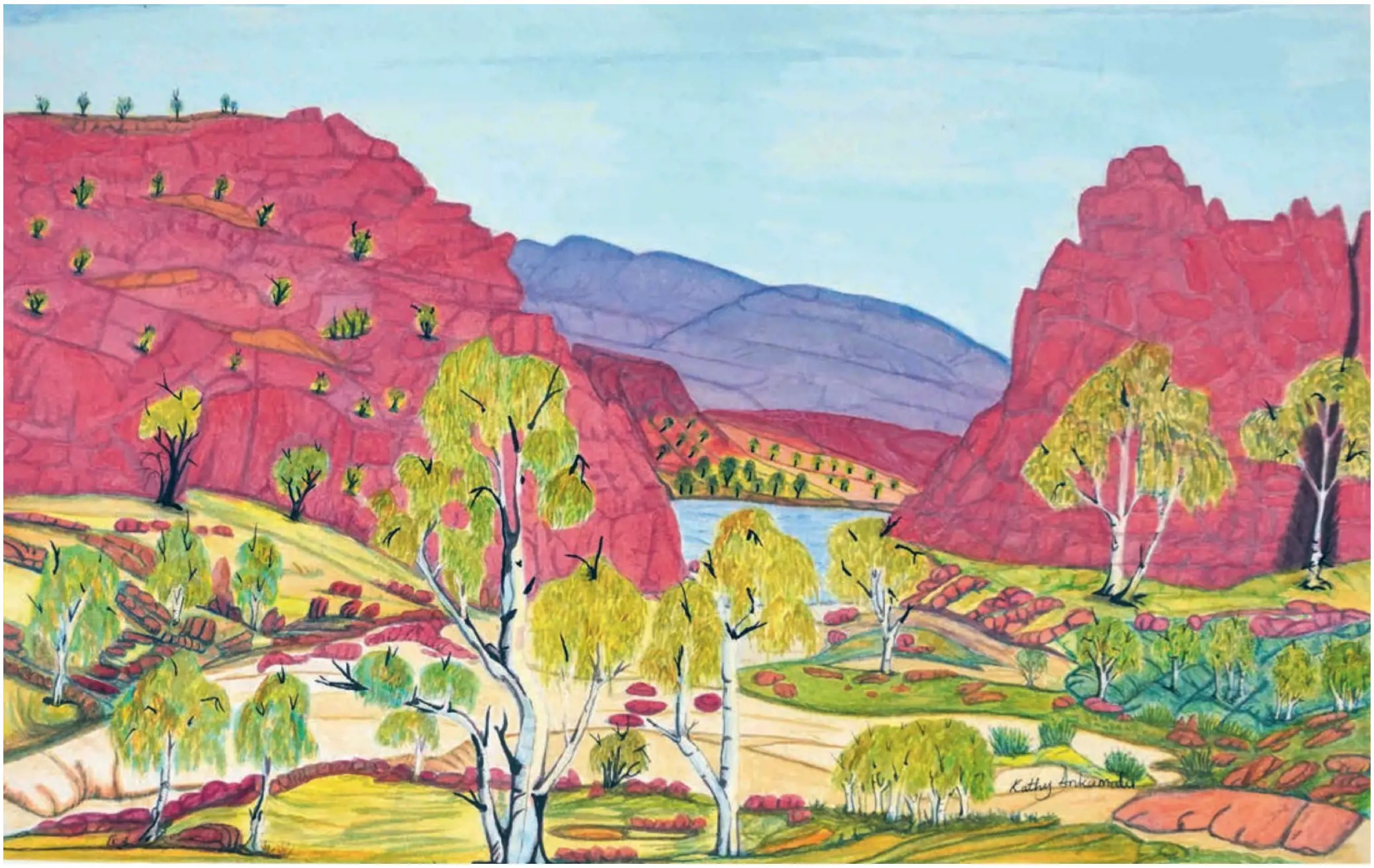
In this shared desire for learning new techniques and ideas the artists have had opportunities to explore and use new mediums in their practice, such as the repurposed road signs for the 23rd Biennale of Sydney. And in the past 12 months they've had the tremendous opportunity to do so again, but this time with glass. Speaking to curator **Marisa Maher** she outlined how the art centre is always seeking new experiences in various mediums for the artists.

Using glass as a medium had been suggested with much enthusiasm from different artists so they reached out to Canberra Glassworks to organise a site visit. A few years later (delayed due to Covid) and some funding coming through, the Iltja Ntjarra Art Centre travelled down to meet the team at Canberra Glassworks and learn about the process of making art with glass.

"Canberra Glassworks is honoured to collaborate with Iltja Ntjarra, an organisation renowned for its dedication to Indigenous art, cultural preservation,



— Selma Coulthard



ABOVE: Kathy Inkamala, *Yaparlpa (Glen Helen), NT*, 2024. Watercolour on watercolour paper, 32.5 x 50.5cm. COURTESY OF ILTJA NTJARRA ART CENTRE

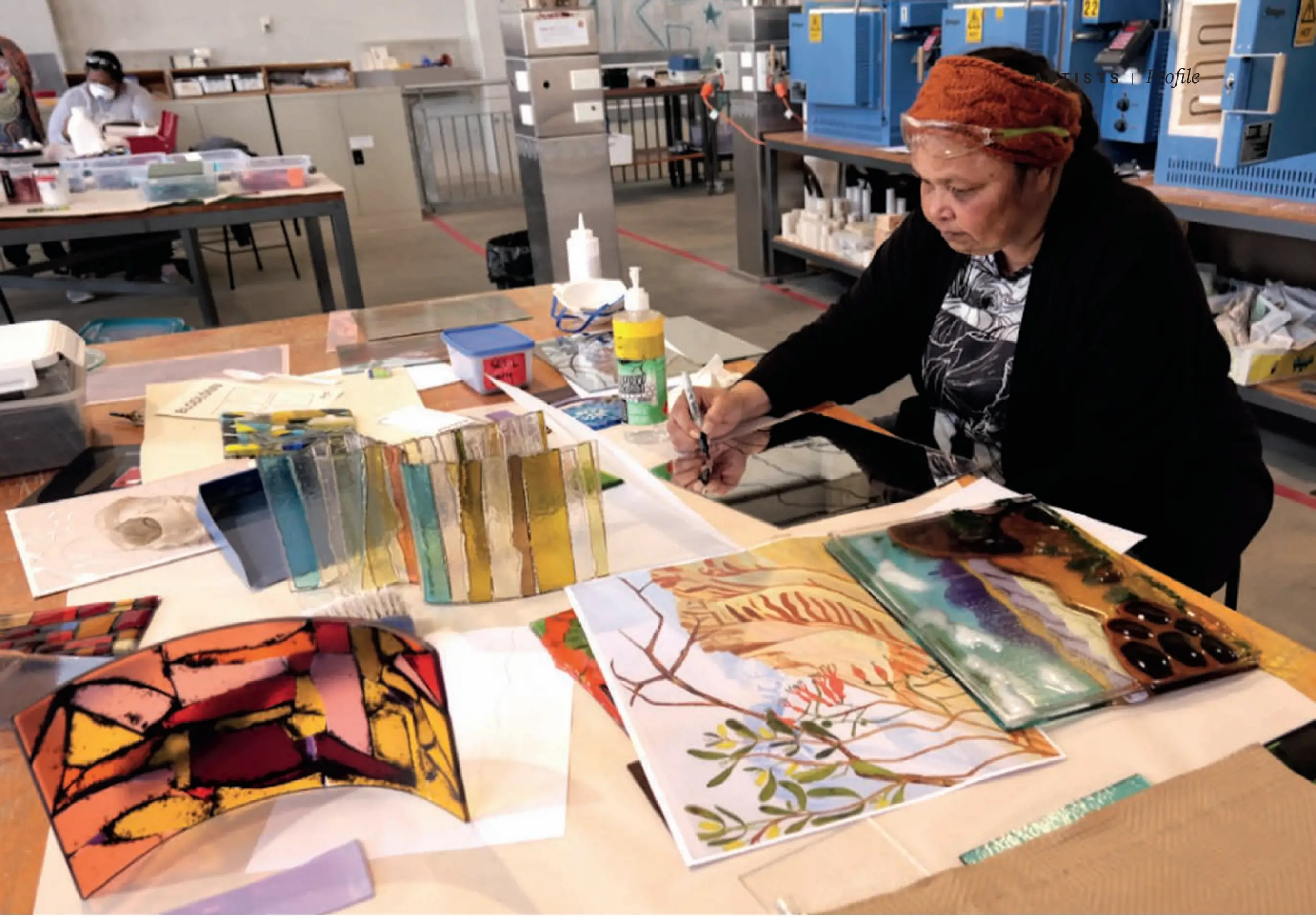
and economic empowerment for the Western Aranda communities," says Aimee Frodsham, Artistic Director at Canberra Glassworks.

The partnership began in September 2024 with sessions in Alice Springs and Canberra. In December, Iltja Ntjarra artists travelled to Canberra Glassworks to create artworks and fabricate products that celebrate shared cultural heritage.

Glass and watercolour feel aesthetically intertwined. Watercolour can feel like the liquid form of coloured glass, its vivid yet gentle nature allowing the outside world to seep into the picture. Both play with light, opacity, and changes to their physical state, and both also have large room for error. The Hermannsburg School style of watercolour saw Namatjira and now his current relatives depict the rugged gorges and ranges, the vivid brightness of the earth, the wide riverbeds and the smooth trunks of the eucalypts. The Central Desert area is one of the best watered areas of Central Australia, and the watercolour style truly brings the vivaciousness to life.

Changing the medium to glass will bring another element to this liveliness, and it promises to be an exciting new direction. The collaboration extends far beyond curiosity and knowledge sharing. The artwork developed through this partnership will be showcased at JamFactory for Tarnanthi Festival in South Australia and at Bett Gallery in Tasmania in late 2025. "This partnership is a testament to the power of art in preserving traditions, amplifying voices, and building connections across communities," says Frodsham. Central to this initiative is the development of emerging leader **Dellina Inkamala**, ensuring Indigenous leadership remains at the heart of the collaboration.

An integral part of this project is the creation of high-quality videos and print materials narrated in Western Aranda and translated into English, bridging language barriers and ensuring the community's cultural values guide the Centre's future. The partnership celebrates not just the extraordinary talent of Iltja Ntjarra's artists, but the enduring legacy of Albert Namatjira through exciting new mediums.



> “This partnership is a testament to the power of art in preserving traditions, amplifying voices, and building connections across communities” ~ *Aimee Frodsham*

ABOVE: Iltja Ntjarra artist Dellina Inkamala at Canberra Glassworks in October 2023. COURTESY: CANBERRA GLASSWORKS, NGAMBRI/ CANBERRA.

RIGHT: Selma Coulthard. PHOTO: SHAANA MCNAUGHT. COURTESY OF ILTJA NTJARRA ART CENTRE

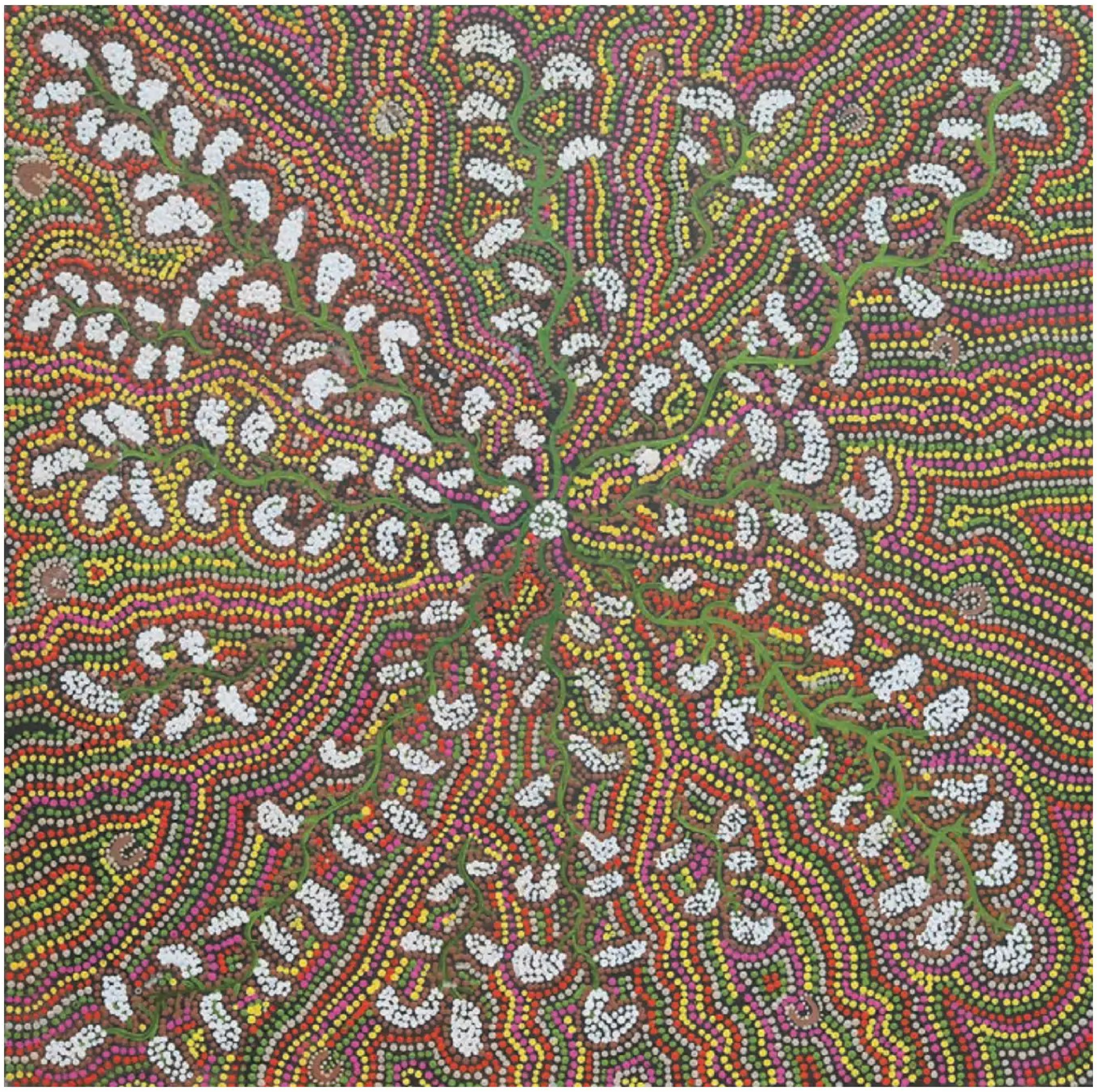
LIVING HISTORY

Fifty years after the historic Wave Hill land handback, Gurindji artists from Karungkarni Art and Culture Aboriginal Corporation continue to tell their stories through acclaimed works that celebrate Country, culture, and the enduring legacy of Vincent Lingiari's fight for justice.

WORDS: **JACK WILKIE JANS**

Fifty years, that's about a third of the time 'Australia' has been a nation state (give or take Federation semantics). It's been fifty years since one of the most poignant and powerful moments in formal acknowledgement of the wrongs done to Aboriginal and Torres Strait Islander peoples, in the forming of 'Australia': The momentous land 'handback' between former Prime Minister, **Gough Whitlam** AC QC, and **Vincent Lingiari Jurlama** AM of 1975. For the Kalkaringi and Daguragu communities, the Gurindji peoples—who own, operate and feature through the Karungkarni Art and Culture Aboriginal Corporation—they have this rich history, and 65,000+ years of custom and Lore to draw from. Not to mention their mesmerising Country as inspiration. Part of their cornerstone and hallmark story is the handback's precursory event: The Wave Hill Walk Off of 1966 (a strike protesting unfair working conditions of Aboriginal workers).

In telling their stories and sharing their unique talents, Gurindji artists and storytellers from Karungkarni Art are well awarded. Gongs include the 2024 Prime Minister's Literary Award for Children's Literature for their beautiful book *Tamarra: A Story of Termites on Gurindji Country*. The publication depicts the tradition of treating children with heated termite mounds, through storytelling and imagery, and engages with Western Science knowledge of this much maligned insect. It was also shortlisted for the Children's Book Council of Australia Eve Pownall



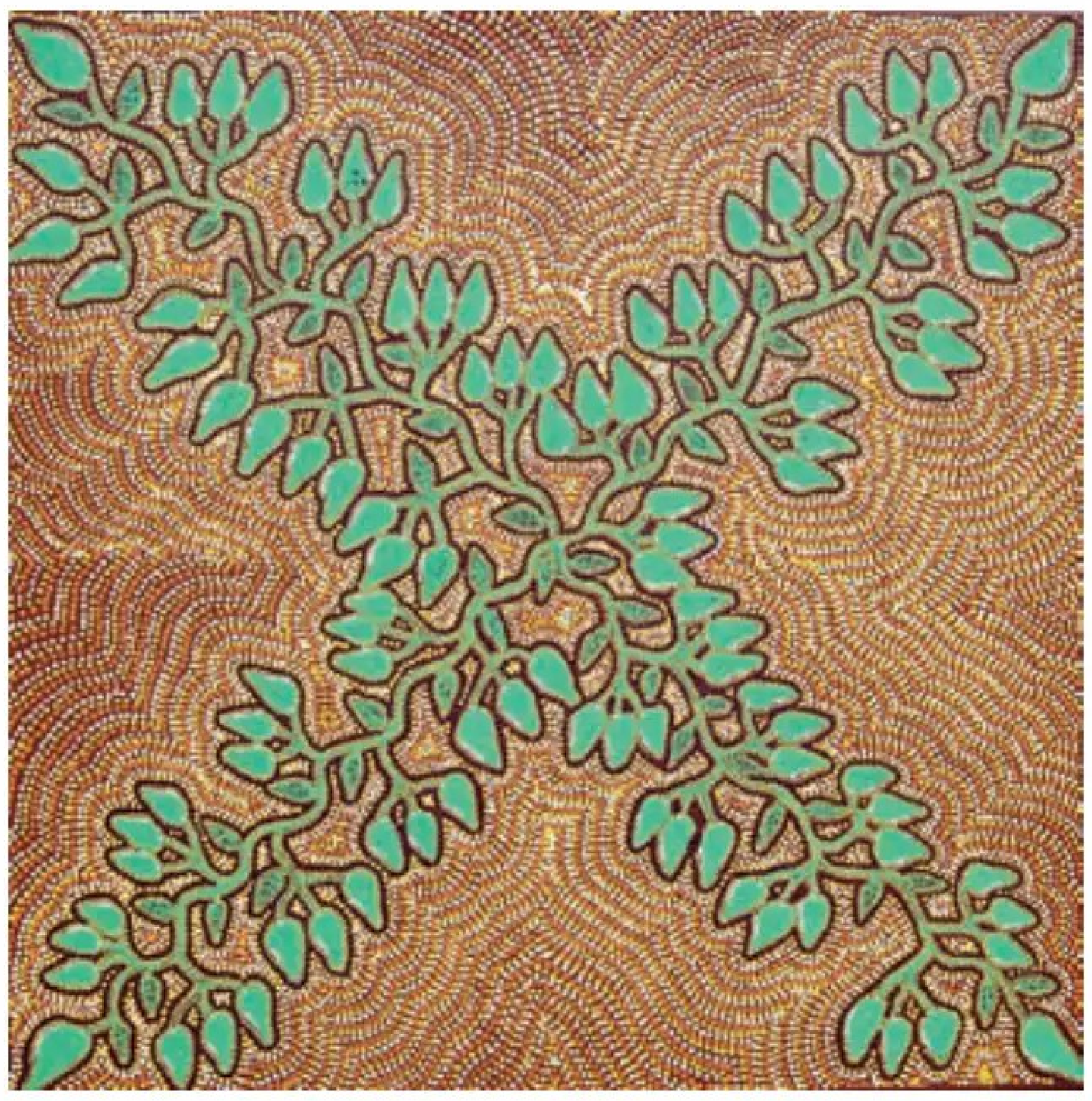
ABOVE: Rosemary Johnson Namitja, *Pulam Pula*, 2024. Acrylic Paint on Canvas, 61 x 61cm. PHOTO: PENNY SMITH. COURTESY: KARUNGKARNI ART AND CULTURE CENTRE.

OPPOSITE: Rosemary Johnson Namitja. PHOTO: PENNY SMITH. COURTESY: KARUNGKARNI ART AND CULTURE CENTRE.

Award and the Wilderness Society's Karajia Award for Children's Literature in 2024.

It's Karungkarni artists' love of Country, and connections to it, which feature always through their highly regarded works—as well as their kinship and breathtaking cultural stories. **Rosemary Johnson Namitja , Timmy Vincent Jurlama, Kathleen Sambo, Pauline Ryan, Leah Leaman, Sandra Edwards, Caroline Jimmy** and many others present their connections to Gurindji Country and family using the well-recognised dot painting technique, combining figurative elements with aerial and landscape perspectives. Medium-sized works by Rosemary Johnson Namitja and Timmy Vincent Jurlama are featured at Darwin Aboriginal Art Fair (DAAF) this year. Rosemary is a Warlpiri/ Gurindji/ Waramunga artist whose works depict kilipi (bush bananas), kalngi (bush tomatoes) and kulyulyurra (budgerigar). Timmy—Vincent Lingiari's last living son—creates works which feature malangarna (sugarleaf) and partiki (nut tree).

As Timmy says, "Painting our Dreamings keeps us connected to Jinparrak [old Wave Hill Station] and our ancestors like my dad who fought hard to get our land back. We keep their memories and traditions alive in our painting."



Committed to the national psyche and our collective visual memories is that storied and stirring photograph of Mr Lingiari and Mr Whitlam by **Mervyn Bishop**. In their most recent showing, the Karungkarni artists are committing the Walk Off to memory with similarly striking effect. At the Museum of Australian Democracy (MoAD) at Old Parliament House in Canberra, Karungkarni Art along with **Joanna Barrkman** (curator and textile artist) are exhibiting a ten-strong collection of emotive and large-scale banners in *Gurindji freedom banners* (from 15 August 2025 for twelve months). Through their assembly of sewn layered works, they do so once more with a reverent and joyful resonance; reminding us all of the 'handback's' importance to who we are today and what we've been able to achieve since the formative eras of 1967 and 1975 (and beyond).

As the Chair of Karungkarni Art, **Leah Leaman**, says "[It] helps us to move forward as a people, for the betterment of our people, for everybody, as a society in Australia as a whole. And, also, I'd like to think the world".

ABOVE: Collecting termite mound & bushmedicine. PHOTO: PENNY SMITH. COURTESY: KARUNGKARNI ART AND CULTURE CENTRE.

LEFT: Richard Long, *Kilipi (Bush Banana)*, 2024. Acrylic paint on canvas, 61 x 61cm. PHOTO: PENNY SMITH. COURTESY: KARUNGKARNI ART AND CULTURE CENTRE.

TELSTRA NATSIAA

2025 National Aboriginal and Torres Strait Islander Art Awards

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21 June 2025 to
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Friday 8 August 2025

MUSEUM AND ART GALLERY OF THE NORTHERN TERRITORY, DARWIN
19 Conacher St, The Gardens, Darwin

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Image Credit: Charlie Bliss

Noli Rictor, *Kamanti* 2023. Synthetic polymer paint on linen. 290 x 200 cm. Purchased 2024. Telstra Collection. Museum and Art Gallery of the Northern Territory

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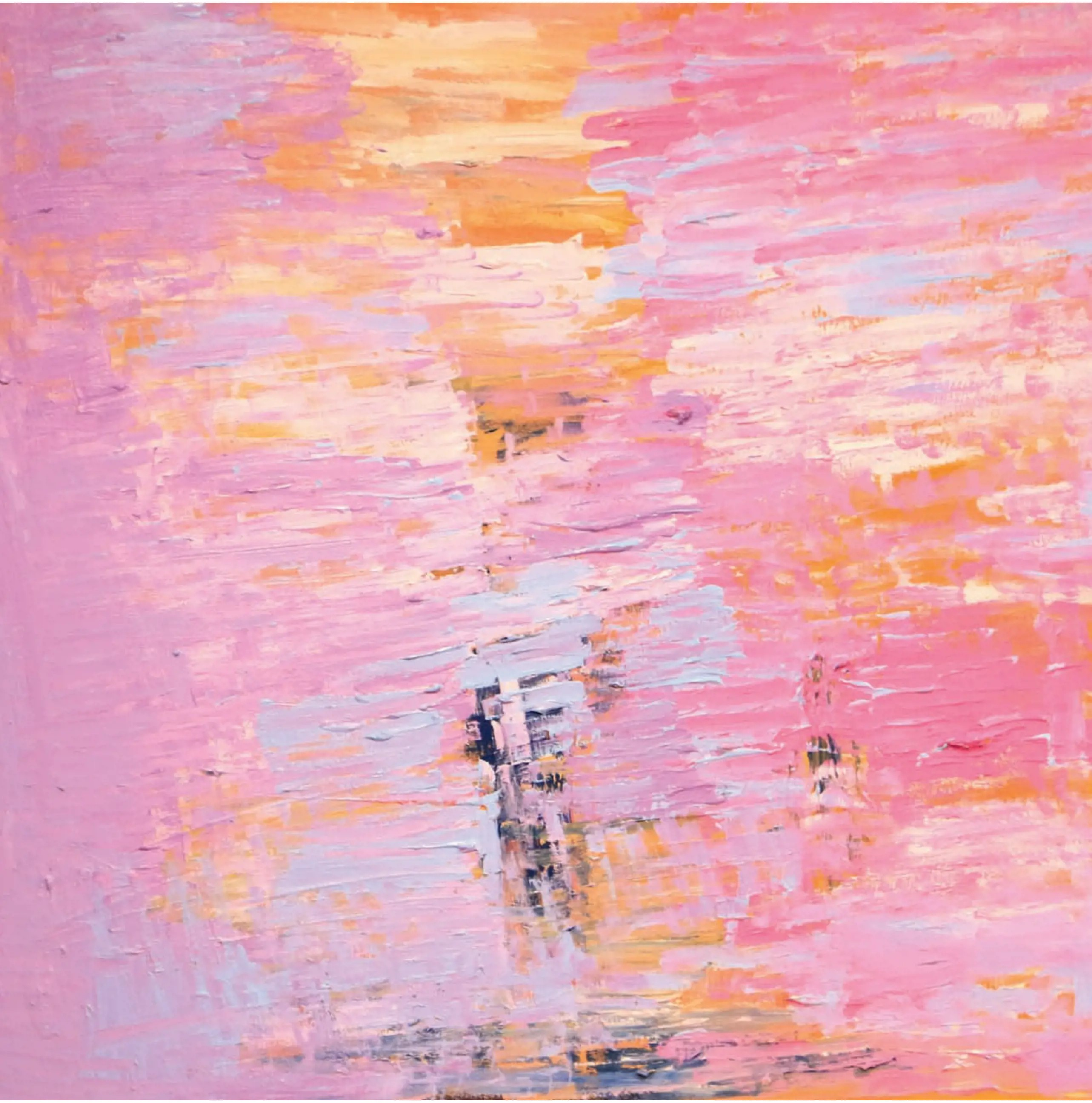
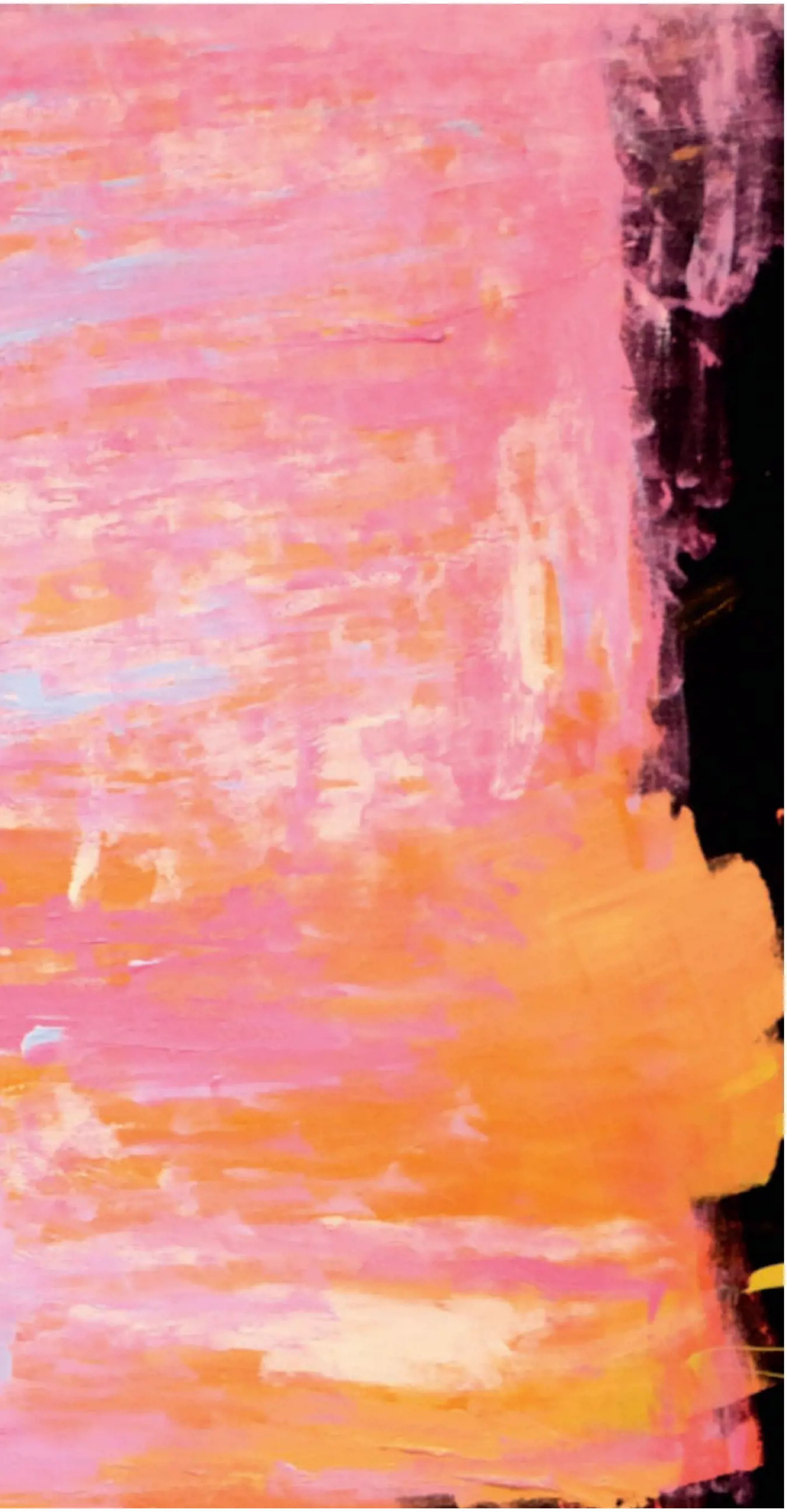




COLOURS OF COUNTRY

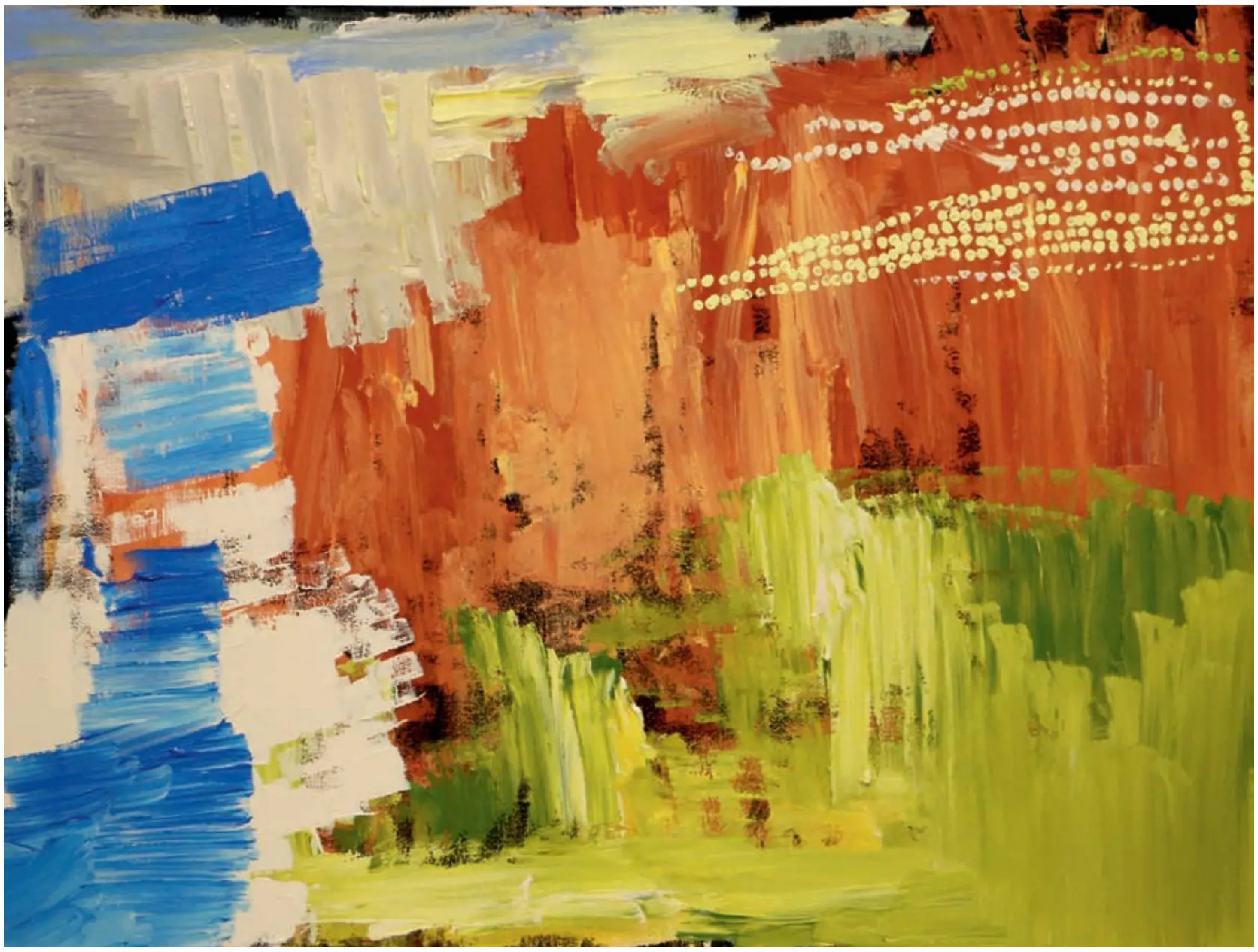
Warlpiri artist **Aileen Napaljarri Long** transforms memories of collecting bush tucker with family into vibrant contemporary abstractions that pulse with cultural knowledge and modernist sensibility.

WORDS | **ROBERT BURATTI**

The bright red wanakiji (bush tomato) dots scattered across **Aileen Napaljarri Long**'s canvases carry the weight of generations—each mark a memory of family expeditions into the Barkly Region's semi-arid landscape, collecting the native foods that have sustained Warlpiri people for millennia. Long's modernist abstractions transform these intimate cultural experiences into bold contemporary statements that are capturing serious collector attention, particularly through her presentation as a featured artist with Barkly Regional Arts at this year's Darwin Aboriginal Art Fair.

The daughter of a Warlpiri father and Warlmanpa mother, Long was raised in Willowra Community before moving to Tennant Creek, where she now lives and paints. Her artistic journey reflects the complexity of contemporary Indigenous practice—she began painting as a young woman, then stopped for many years before picking up the brush again with Barkly Regional Arts' collective, known for its bold use of colour and perspectives of the Barkly's distinctive landscape. The collective includes seven language groups—Alyawarr, Kaytetye, Mudburra, Jingili, Waramungu, Warlpiri and Warlmanpa—with Long's Warlpiri colourist tradition standing as a distinctive voice within this cultural diversity.

Her paintings for this year's fair use bright, textured colors to create abstract depictions of bush tucker, particularly the wanakiji that grows abundantly across her Country.



PREVIOUS: Aileen Napaljarri Long, *Bush Tomato*, 2024. Acrylic on linen, 100 x 150cm. COURTESY: BARKLY REGIONAL ARTS.

LEFT: Aileen Napaljarri Long, Wanakiji Bush Tomato, 2024. Synthetic polymer paint on canvas, 121 x 91cm. COURTESY: BARKLY REGIONAL ARTS.

OPPOSITE: Aileen Napaljarri Long, Tennant Creek, 2024. PHOTO: BARKLY REGIONAL ARTS.

Long's technique features intuitive, gestural mark-making that builds into vibrant fields of color, transforming each canvas into a landscape of memory, where traditional iconography meets modernist sensibilities.

The works pulse with rhythmic energy, conjuring not just the visual impact of the landscape after rain, but the cultural significance of gathering traditional foods with family.

"Family, we go around collecting bush tucker, with the crowbar," Long explains. "We learn from our parents—Dad and Mum. We grew up on bush food, kangaroo berry, bush potato. I paint bush tuckers because I like to go out and collect them. Eat them, it's a nice taste." This direct connection between lived experience and artistic expression anchors her work in authentic cultural knowledge while allowing for contemporary interpretation.

Barkly Regional Arts is a not-for-profit, multi-disciplinary Art Centre based on Waramungu Country that collaborates with remote Indigenous communities to foster access, development, and recognition of the arts in the Barkly region. This institutional framework offers Long a professional platform, connecting her work with serious collectors who seek authentically sourced Indigenous art. As a member of the Artists of the Barkly collective, Long demonstrates how contemporary mediums can celebrate and preserve ancient cultures and languages. The shared visual language in her work highlights the important role art centres play in multi-generational knowledge-sharing.

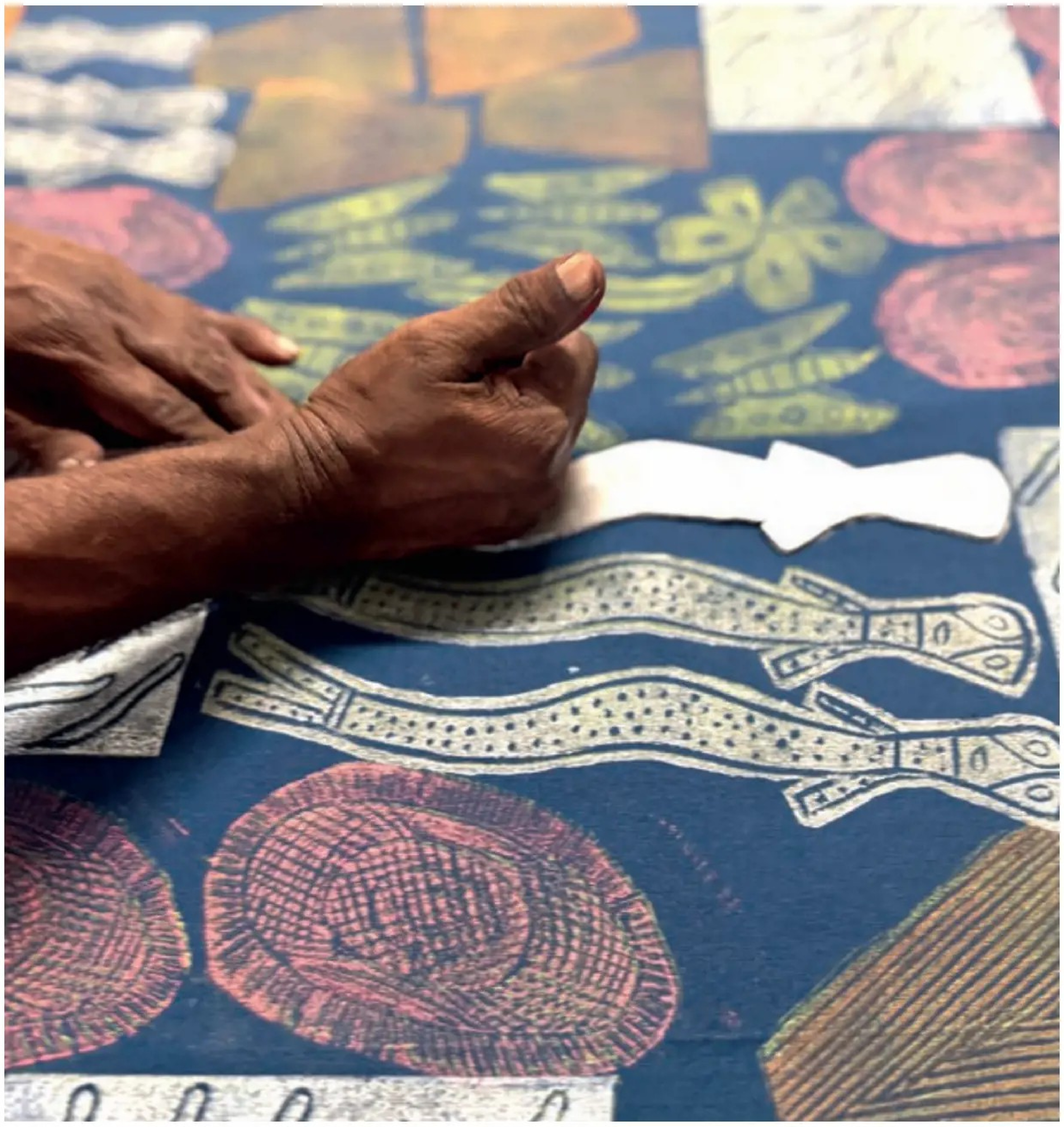
Aileen Napaljarri Long is showing at Darwin Aboriginal Art Fair as featured artist with Barkly Regional Arts.

Each mark a memory of family expeditions into the Barkly Region's semi-arid landscape, collecting the native foods that have sustained Warlpiri people for millennia.

WE WORK TOGETHER

When Aboriginal artists from Maningrida travelled 7,000 kilometres to Bangalore, they discovered more than new techniques—they found a shared commitment to preserving cultural knowledge through textile art.

WORDS: **ZALI MORGAN**



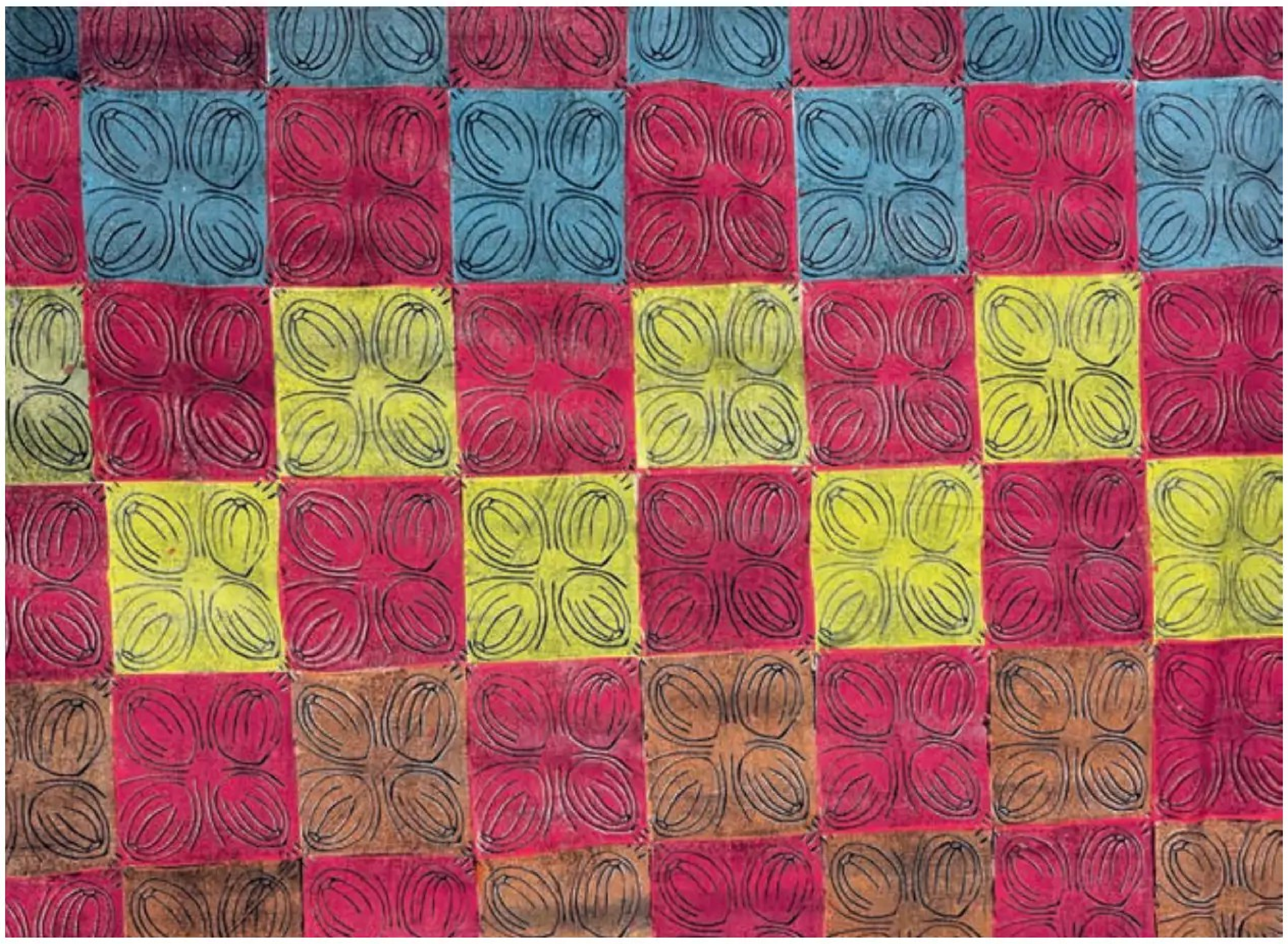
ABOVE: Janet Marawarr, Mimih (spirit) and Rolk (Maggot), 2025. Textile ink on cotton, 300cm x 110cm. PHOTO:JESSICA STALENBERG, COURTESY: BÁBBARRA WOMEN'S CENTRE.

OPPOSITE: Raylene and Rosanna Bonson Kalandona crossing (near Maningrida) during a photo shoot in 2025. COURTESY: BÁBBARRA WOMEN'S CENTRE.

Collaboration has been central to the ways of being and doing of many Aboriginal communities, and we know that this has extended beyond their own to other Aboriginal communities and South Asian groups, such as the Makasan people. However, rather than collaborating with neighbours, the women of Bábbarra Women's Centre in Maningrida and those of Tharangini Studio in Bangalore, India, some 7,000 km apart, have collaborated and shared knowledge that will be instrumental in the way each of the studios operates moving forward.

The project, supported by the First Nations Australian Government's Centre for Australia-India Relations and Maitri Cultural Partnerships Fund, enabled artists from Bábbarra Women's Centre in 2023 to make the trip to Bangalore to explore and understand textile production methods and the cultural knowledge behind the process. Instead of working with linoleum, as the women of Bábbarra usually do, they were able to explore and experiment with woodblock-making skills, learning techniques and industry standards from women at Tharangini Studio, thus gaining insight into Indian textile practices.

During the trip to Bangalore, Bábbarra Women's Centre artists **Janet Kalidjan Marawarr, Deborah Kamanj Wurrkidj**, and Centre Manager **Jessica Stalenberg** formed a creative partnership with Tharangini Studio, where they developed practical archival outcomes. Stalenberg says, "[We] visited Tharangini Studio and discovered a second home. Both centres are women-led, promoting the use of organic and natural pigments, and are invested in fair wages and ethical production. Most significantly, both centres preserve



> “We visited Tharangini Studio and discovered a second home. Both centres are women-led, promoting the use of organic and natural pigments, and are invested in fair wages and ethical production.”
>
> ~ *Jessica Stalenberg*

ABOVE: Tharangini woodblock printing studio in India. COURTESY: BÁBBARRA WOMEN'S CENTRE

LEFT: Genevieve Smith, Bush Apples, 2025. Lino Print on Cotton, 200cm x 110cm. COURTESY: BÁBBARRA WOMEN'S CENTRE

OPPOSITE: Collaboration at Tharangini woodblock printing studio in India. COURTESY: BÁBBARRA WOMEN'S CENTRE

cultural intergenerational knowledge through the textile art form."

Central to the project was the fact that many of the woodblocks at Tharangini Studio are over 200 years old and are still being printed. In contrast, at Bábbarra, there are unusable lino tiles filling cupboards that can no longer be printed, as well as many that commemorate those who have passed away. Artist Deborah Kamanj Wurrkidj felt the weight of how the woodblocks protect the designs, especially in the context of her late sister, who was critically unwell at the time:

"Tomorrow we print *Yawkyawk* (young woman spirit) and *Ngalyod* (Rainbow Serpent). They are both water spirits and they are found living in waterholes. These are our history stories. My sister is a sick one, and she passed on her story to me Ngalyod. I help my sister; I help carry the knowledge for her. That's why we both have designs being made into woodblock"

Over 80 lino prints were traced onto woodblocks for Bábbarra Women's Centre by Tharangini's master carvers, **Shri C.H Sreeram** and **Shri S.K Rajak**, to help address the loss of designs and ensure the longevity of the designs of living artists.

One of the project's outcomes was *Karri-djarrk-durrkmirri,* an intercultural touring exhibition. Jess Stalenberg explains that the works in this exhibition were "the combination of detailed and personalised briefing on the appropriate retelling of djang (cultural histories) of Arnhem Land artists, translated into the Kannada language, and then through the hands of Tharangini artists into woodblock prints and specialised extract printing techniques."

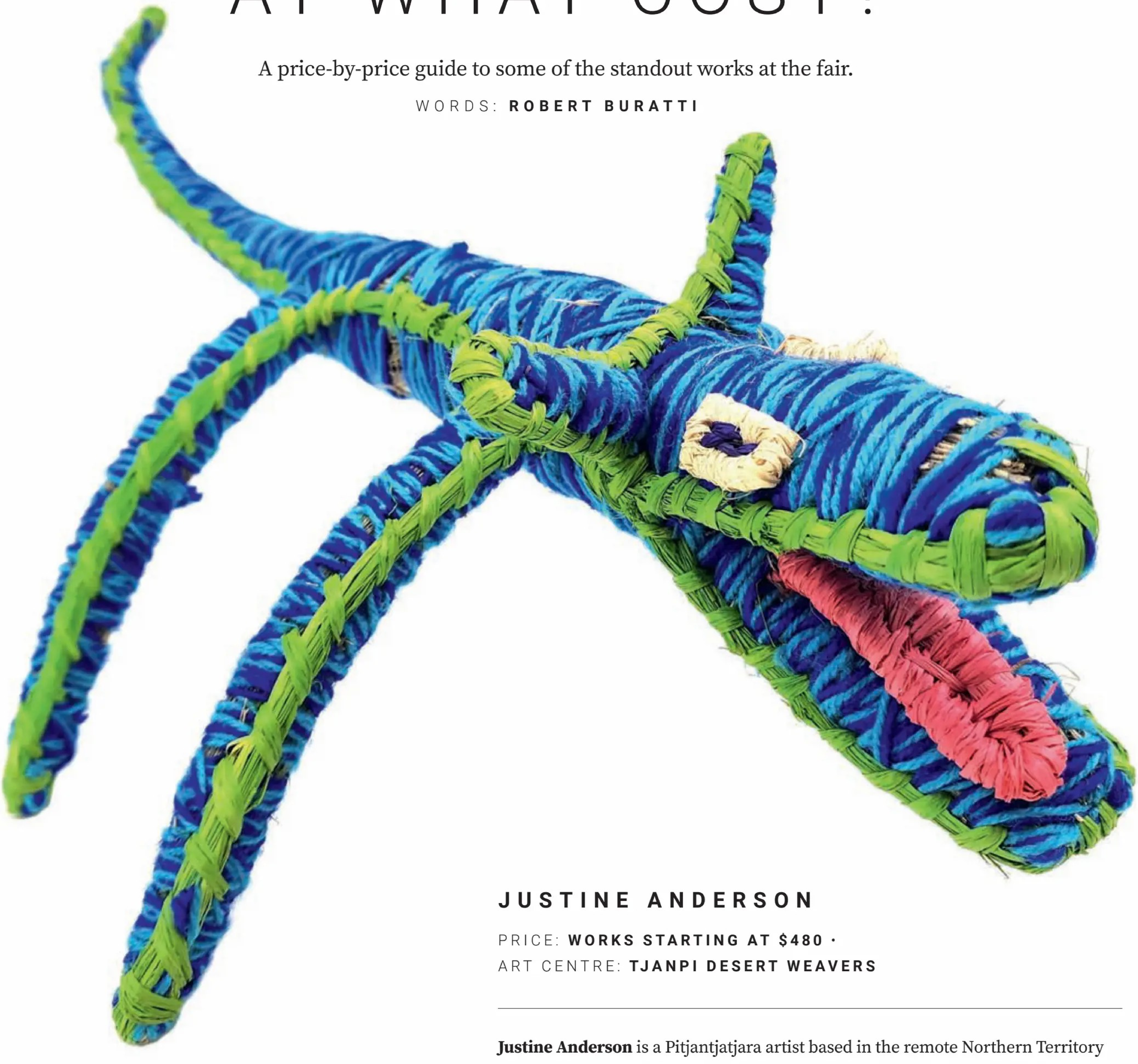
Shown in both Bangalore and Darwin, the exhibition was equally important for both groups. Meaning "We work together" in the Kuninjku language of West Arnhem Land, *Karri-djarrk-durrkmirri* combines knowledge and storytelling with print-making practices at Bábbarra Women's Centre and the tradition of woodblock printing in India at Tharangini Studio, continuing the inter-community knowledge sharing across the globe.

Karri-djarrk-durrkmirri was curated by Anshu Arora, Prithi Pais, and Jessica Stalenberg. The exhibition was shown at Bangalore International Centre in 2024 before travelling to Tactile Arts in Darwin in 2025.

AT WHAT COST?

A price-by-price guide to some of the standout works at the fair.

WORDS: **ROBERT BURATTI**



JUSTINE ANDERSON

PRICE: **WORKS STARTING AT $480 ·**
ART CENTRE: **TJANPI DESERT WEAVERS**

Justine Anderson is a Pitjantjatjara artist based in the remote Northern Territory community of Apatula/Finke. Since commencing her weaving practice in 2010, Anderson has established herself as an innovative practitioner within the Tjanpi fibre arts movement.

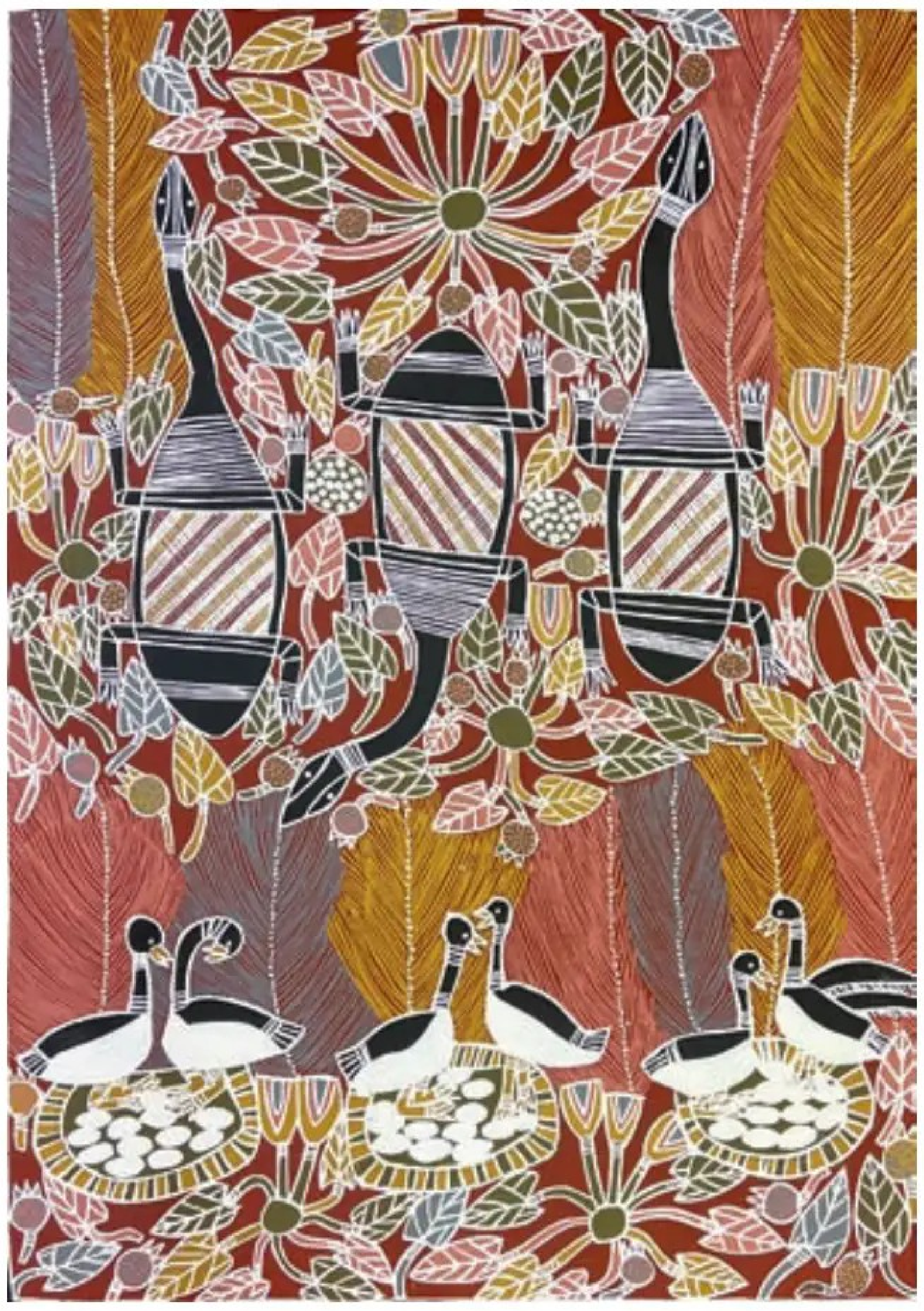
Her artistic development has been marked by creative exploration, producing distinctive fibre works that incorporate novel design elements while maintaining connection to traditional weaving techniques. Anderson's practice encompasses both functional basketry and sculptural works, demonstrating versatility across different applications of fibre arts.

ABOVE: Justine Anderson, *Papa* (Dog), 2023. Tjanpi, 53 x 29 x 15 cm. COURTESY: TJANPI DESERT WEAVERS.

OPPOSITE TOP LEFT: Joy Burruna, *Raypiny Dhawu* (Fresh Water Story), 2024. Acrylic on canvas, 61 x 87 cm. COURTESY: BULA'BULA ARTS.

OPPOSITE TOP RIGHT: Edie Kemarre Holmes, *Antarrengeny*, 2024. Acrylic on heavy linen, 122 x 76 cm. COURTESY: ARTISTS OF AMPILATWATJA.

OPPOSITE BELOW: Martha Poulson, *Out Hunting*, 2024. Acrylic on Linen, 56 x 61 cm. COURTESY: ARLPWE ART AND CULTURE CENTRE.



JOY BURRUNA

PRICE: **WORKS STARTING AT $700** • ART CENTRE: **BULA'BULA ARTS**

Joy Burruna's artistic heritage stems from her late mother, a pioneering figure among the first Yolngu women to transition from traditional weaving to painting. This groundbreaking shift established a precedent for subsequent generations of Yolngu women artists.

Under her mother's tutelage, Burruna developed her painting skills and now works alongside her sisters, daughters, and granddaughters, maintaining a multigenerational artistic tradition. Burruna's repertoire centers on sacred narratives particular to her cultural inheritance. Her primary focus is the Morning Star ceremony, a spiritual practice specific to her paternal lineage and associated clans. She also depicts creation stories tied to specific locations—the king brown snake and blue tongue lizard narratives for her Country of Djarraya, and the flying fox creation story for her mother's Country of Ngalyindi. Her work encompasses freshwater Dreamtime stories featuring long-necked turtles and crocodiles, all drawn from inherited cultural knowledge systems.

Beyond practicing with Bula'bula Arts, Burruna serves as one of the organisation's directors.

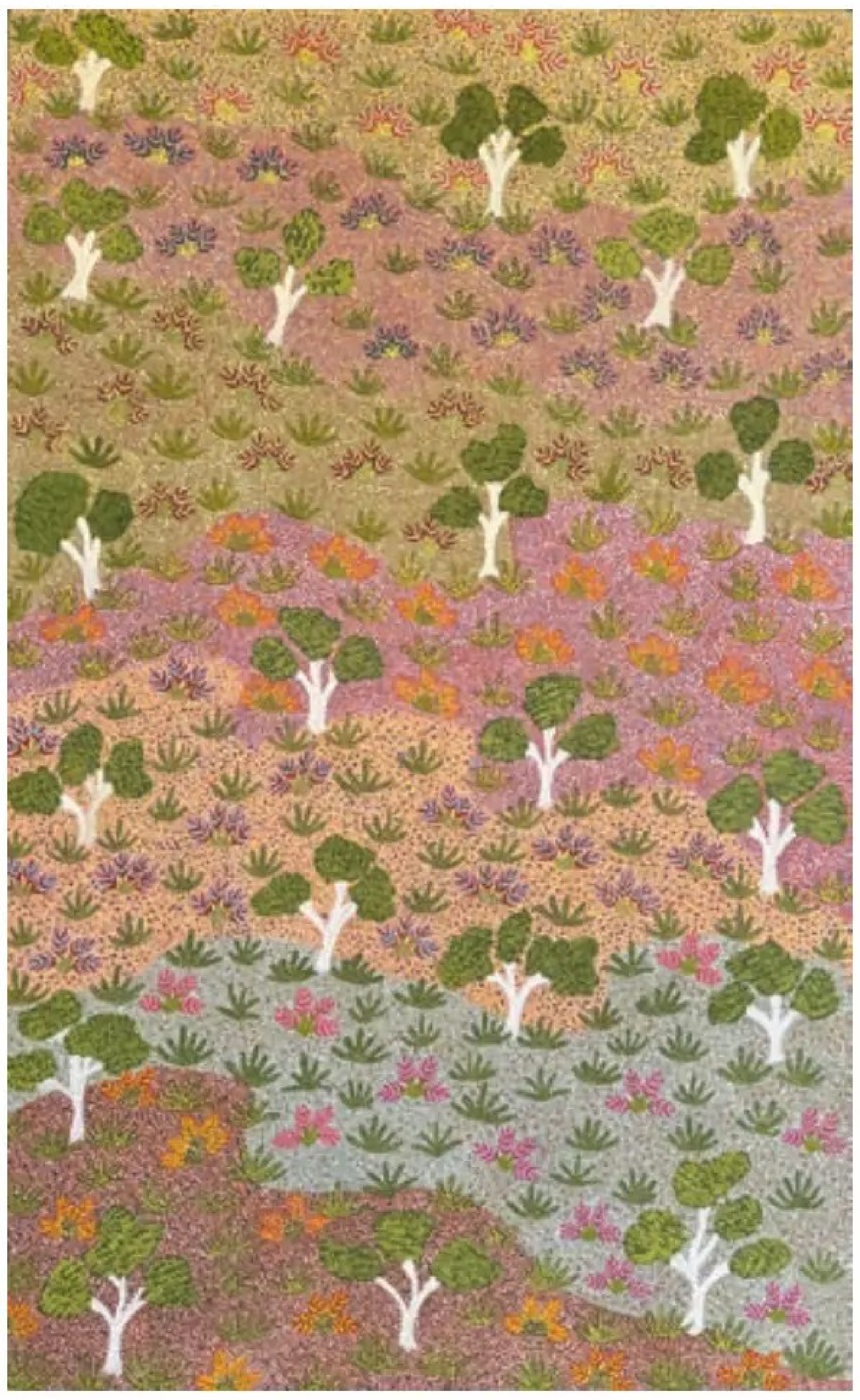
EDIE KEMARRE HOLMES

PRICE: **WORKS STARTING AT $990** • ART CENTRE: **ARTISTS OF AMPILATWATJA**

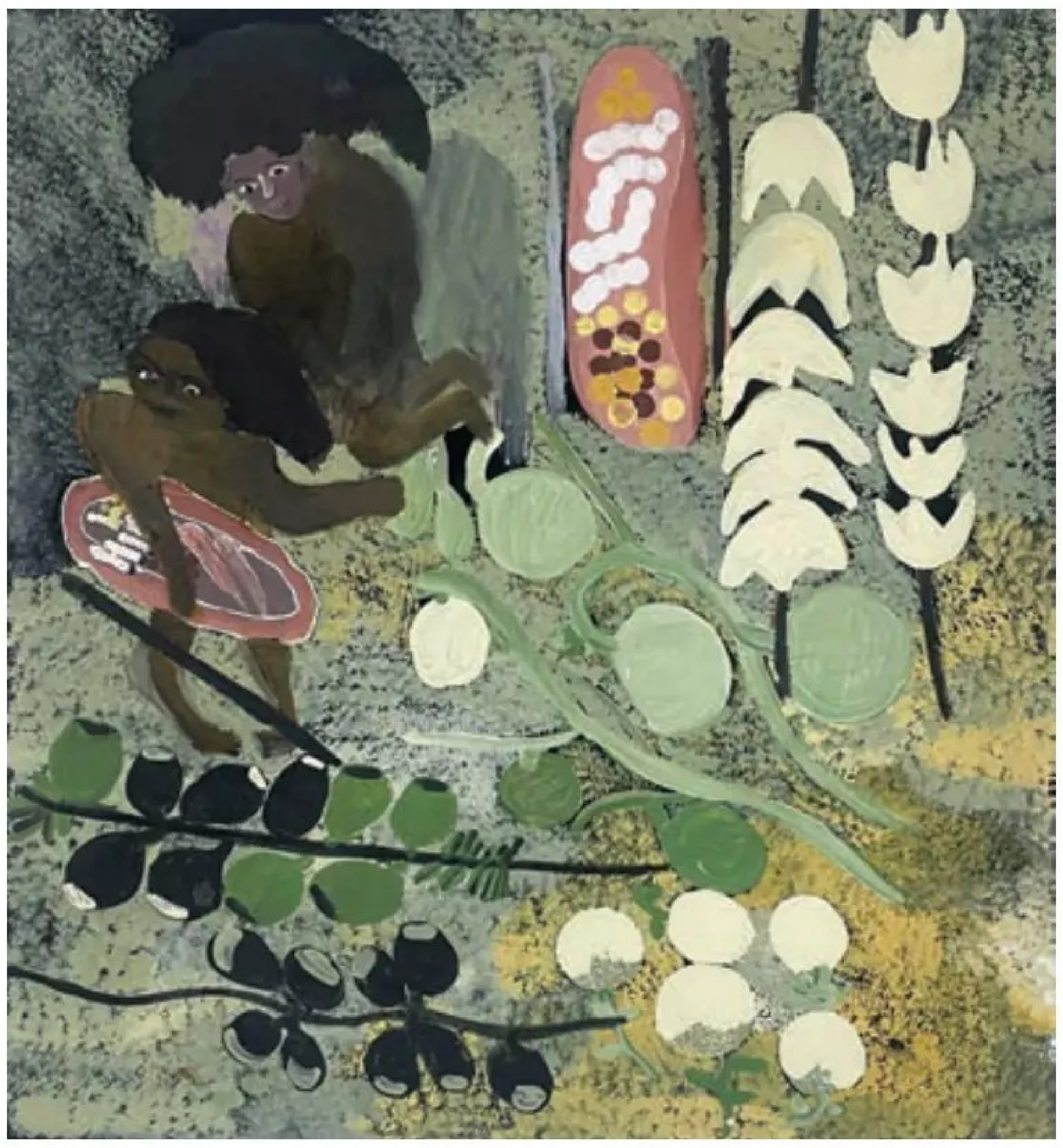
Born near Hatches Creek, **Edie Kemarre Holmes** is one of six siblings who now resides in Ampilatwatja, where she maintains close ties with her children and grandchildren. Her artistic practice draws from deep cultural connections to ancestral lands—her father's Country of Antarrengeny and her mother's Country of Akwerantye.

"We paint because we enjoy it," Holmes explains, describing her work as depicting "Apmer Mwerrangker"—beautiful Country. Her artistic output reflects a profound relationship with the landscape, complemented by traditional practices including hunting for goanna and bush potato when not engaged in painting.

Holmes has established a distinctive artistic voice characterised by her signature ghost gum trees and intricate dot work techniques. Her career spans decades, beginning as one of the founding artists in the significant Utopian Batik movement of the 1980s.



MARTHA POULSON

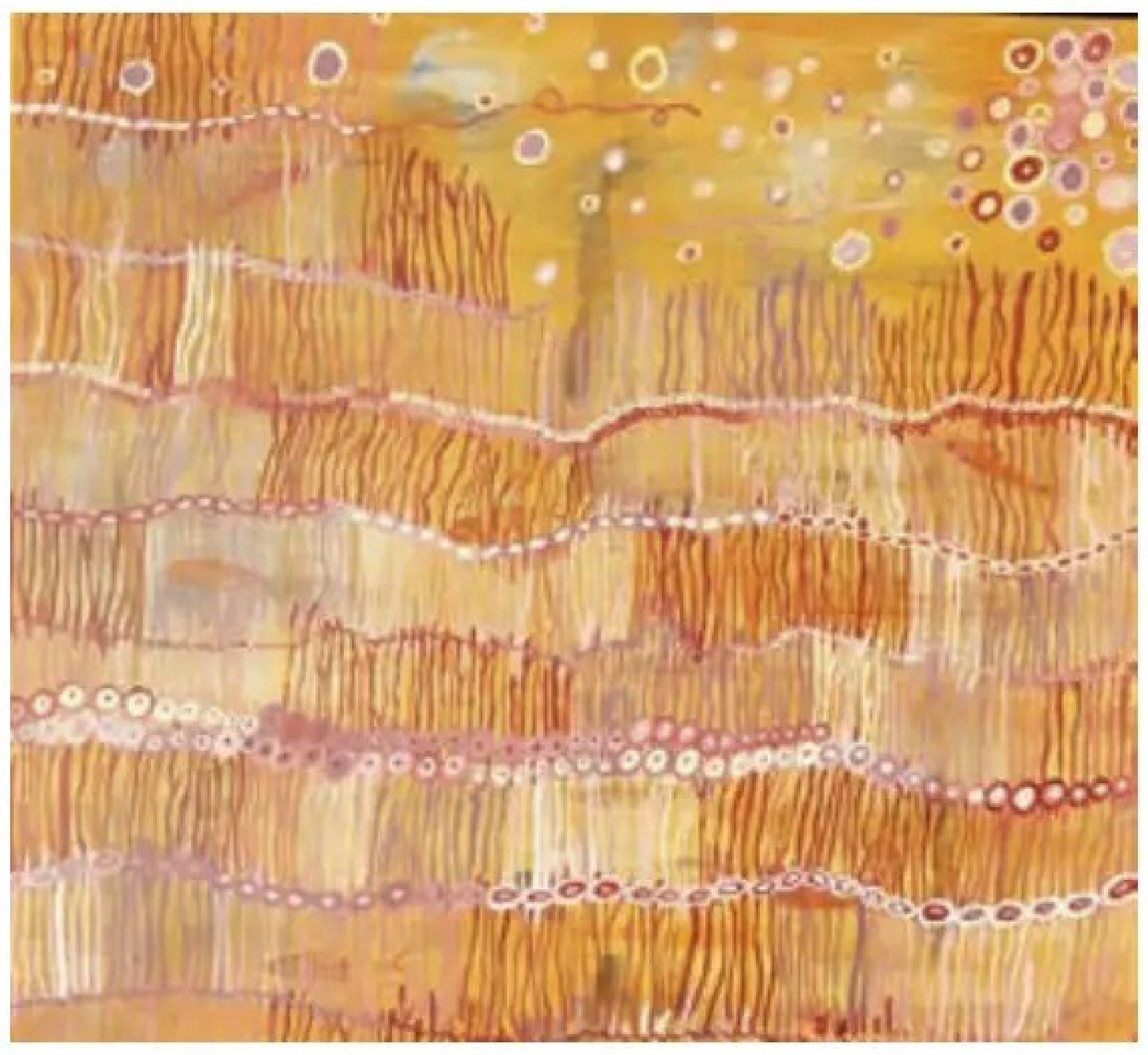


PRICE: **WORKS STARTING AT $850** • ART CENTRE: **ARLPWE ART AND CULTURE CENTRE**

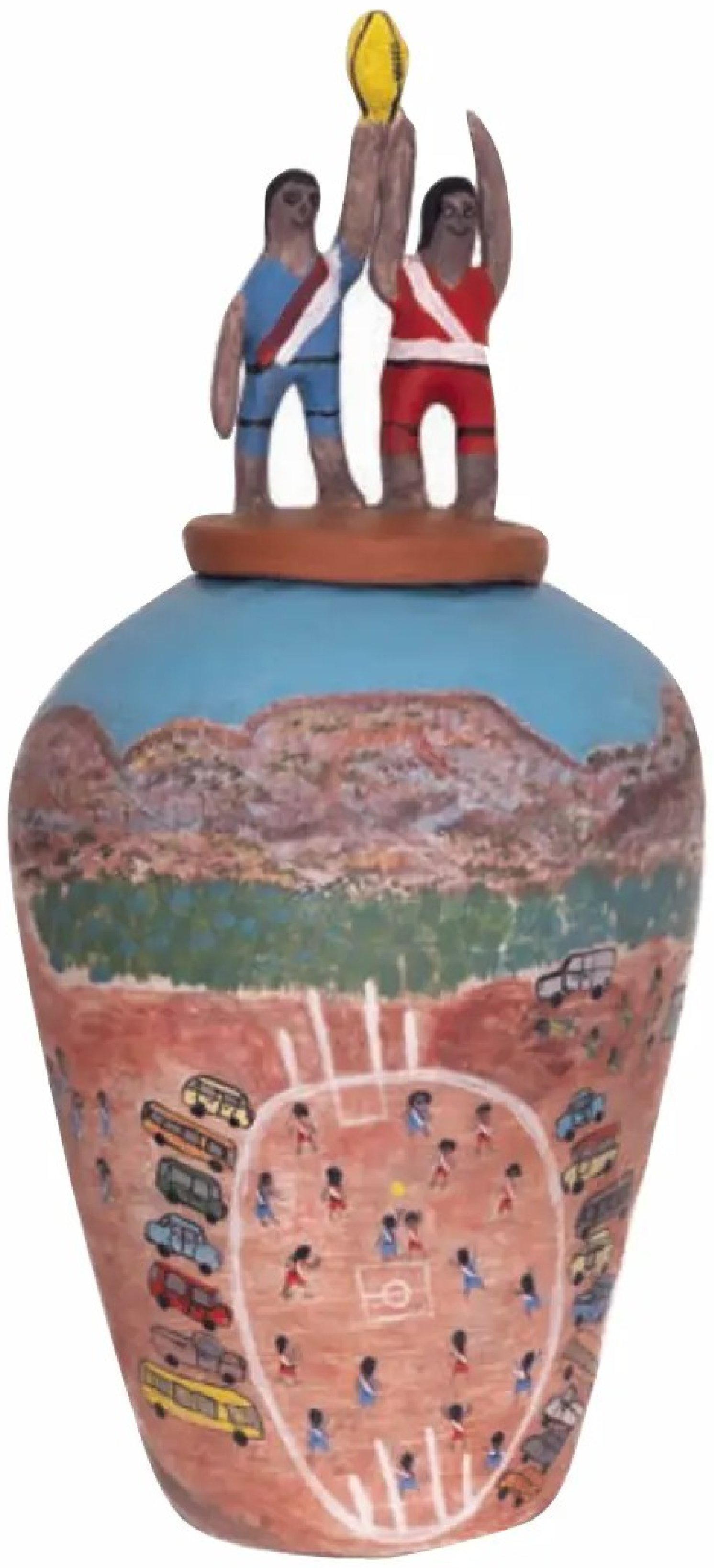
Martha Nakamarra Poulson is a Warlpiri Elder and a founding artist of Arlpwe Art and Culture Centre. With a loose hand, her eclectic painting practice shifts between landscapes, portraits, and depictions of local foods and medicines, transitioning between abstract and figurative representations.

WANDA GIBSON

RANGE: **WORKS STARTING AT $600** • ART CENTRE: **HOPE VALE ARTS AND CULTURE CENTRE**



Wanda Gibson's artistic journey is a testament to her rich cultural heritage and the influence of her family, guided by the legacy of her elders, who were also creative minds. Her passion for painting is complemented by her skills in weaving, which she learned from her mother and aunties.



ANDREA PUNGARTA RONTJI

RANGE: **WORKS STARTING AT $400** • ART CENTRE: **HERMANNSBURG POTTERS**

Andrea Pungarta Rontji, a member of Hermannsburg Potters since 2017, learned the craft from her aunties and two grandmothers, all prominent potters. Drawing inspiration from the landscape, flora, fauna, and community of Ntaria, Andrea paints with an exquisite level of detail. She is also a Director and Arts Worker at the Art Centre.

TOP LEFT: Wanda Gibson, *Fish Trap*, 2024. Acrylic on linen, 101.6 x 101.6cm. COURTESY: HOPE VALE ARTS AND CULTURE CENTRE.

ABOVE: Andrea Pungarta Rontji, *Ntaria Sports Weekend*, 2024. Terracotta and underglazes, 40 x 17cm. COURTESY: HERMANNSBURG POTTERS.

TOP RIGHT: Julie Ashley, *Fish Trap*, 2024. Fibre. IMAGE COURTESY OF DJILPIN ARTS.

RIGHT: Josephine Burak, *Wantarringga*, 2024. Natural ochres on canvas, 120 x 80cm. COURTESY: MUNUPI ARTS AND CRAFTS ASSOCIATION.

JULIE ASHLEY

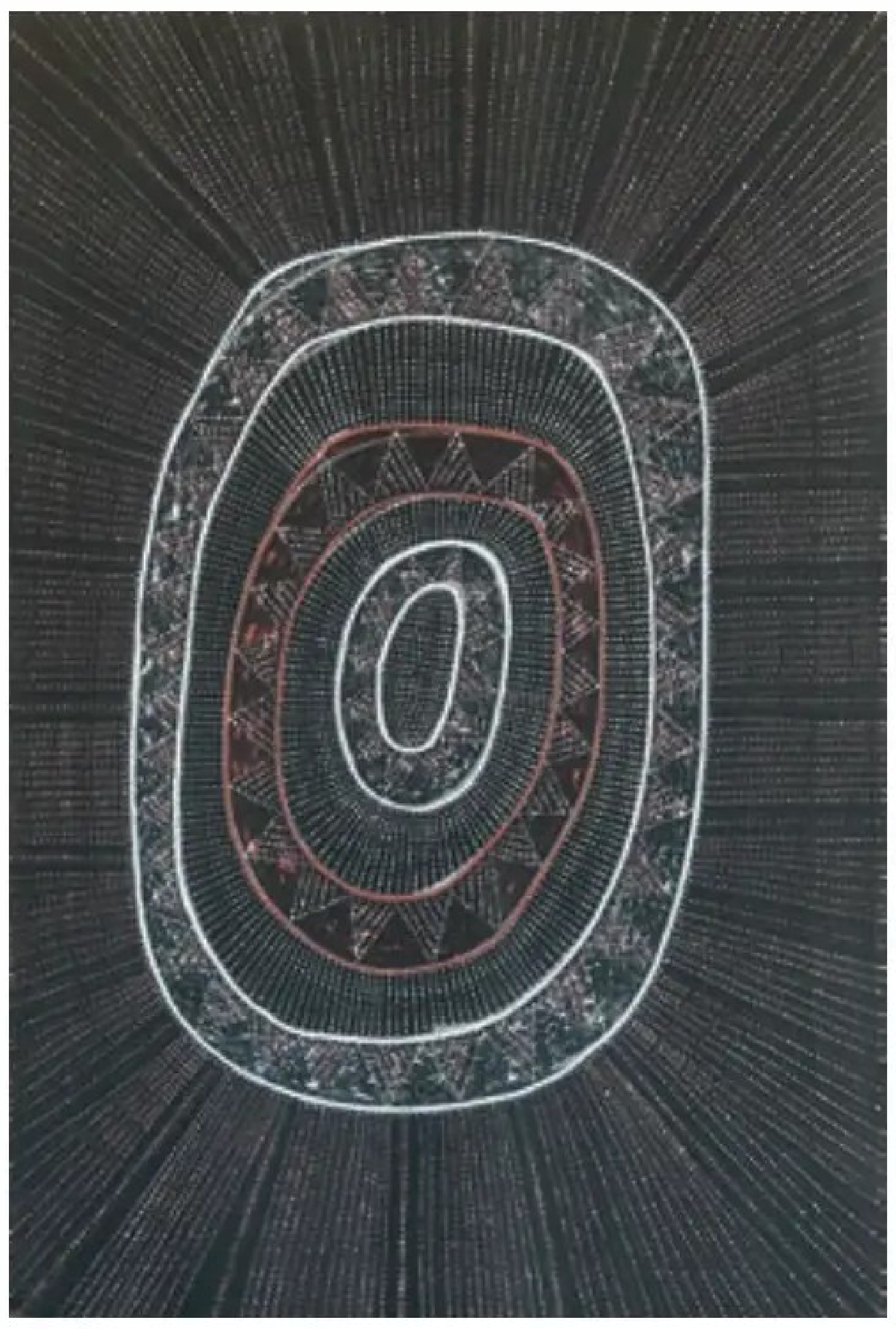
RANGE: **WORKS STARTING AT $500** • ART CENTRE: **DJILPIN ARTS**

Born on Elcho Island off the Arnhem Land coast, **Julie Ashley** received traditional training in pandanus weaving and natural bush dye collection from her mother. This foundational knowledge has enabled her to develop a distinctive contemporary practice that bridges traditional techniques with modern applications. Julie's artistic output encompasses diverse fibre works including lampshades, hats, mobiles, and sculptural representations of native fauna such as fish, turtles, and dragonflies. Her practice has expanded beyond traditional weaving to include design work for Djilpin's textile range and the creation of two limited edition screen prints.

As an educator and cultural practitioner, Julie conducts weaving workshops while maintaining her role at Djilpin's gallery and museum.

JOSEPHINE BURAK

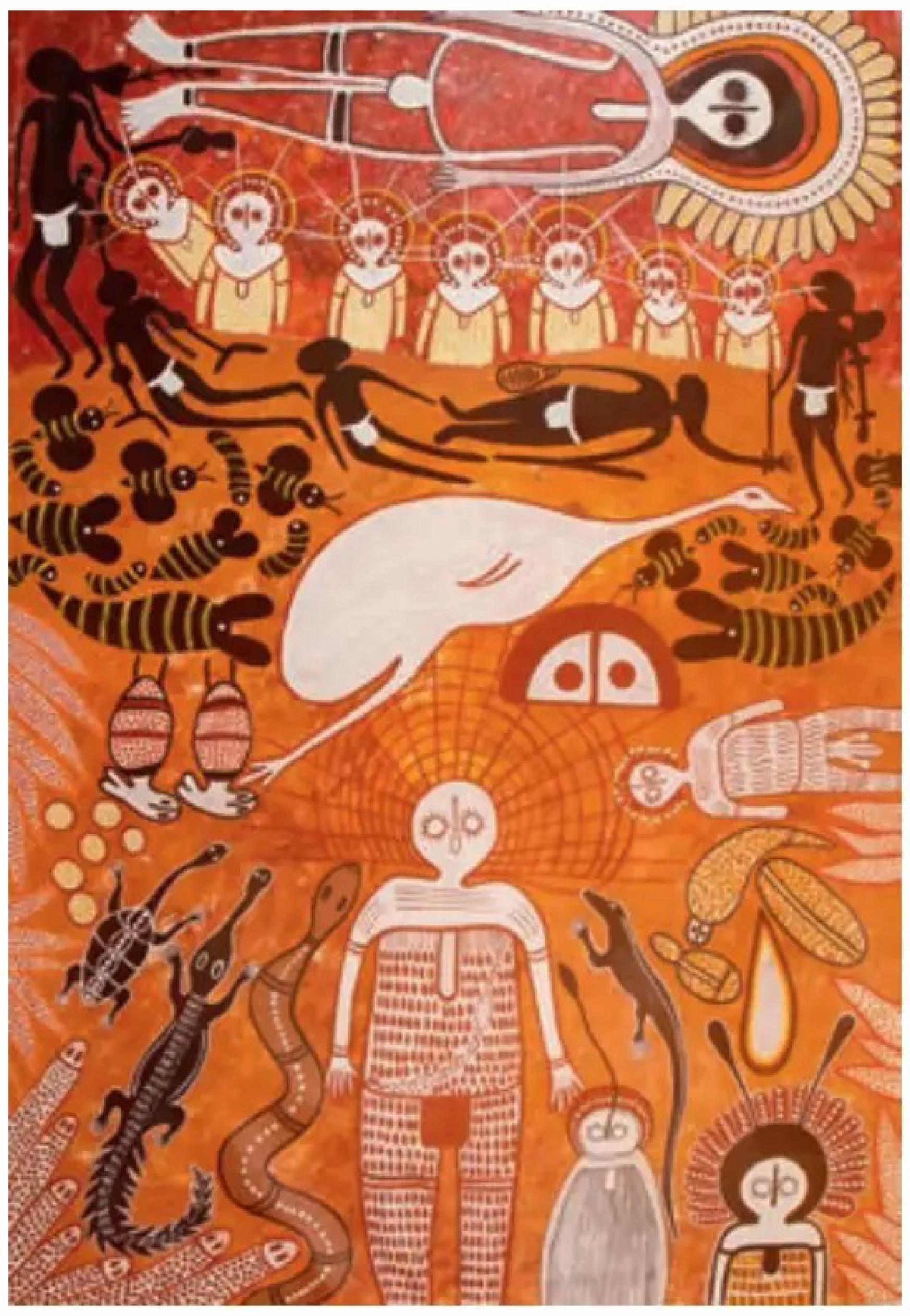
RANGE: **WORKS STARTING AT $750** • ART CENTRE: **MUNUPI ARTS AND CRAFTS**



Having learnt her carving and painting skills from her mother, respected custodian of traditional medical knowledge, **Lydia Burak**, **Josephine Burak** often prepares her own pwoja (comb, painting tool) to shape it to her exact needs. Burak's paintings are often inspired by the significant Tiwi Kulama Ceremony, reminiscent of astronomical star charts.

KALLUM MUNGULU

RANGE: **WORKS STARTING AT $1,200** · ART CENTRE: **MOWANJUM ARTS**



Kallum Mungulu maintains kinship ties across all Mowanjum language groups. At age 16, he relocated to Freshwater Cove, where his artistic development commenced under the tutelage of **D. Woolagoodja**, who provided comprehensive instruction in Wandjina traditions, cultural practices, and artistic techniques.

This foundational knowledge enabled Kallum to develop a distinctive artistic style rooted in traditional Wandjina imagery while expressing his individual creative vision. His cultural education encompassed not only technical artistic skills but also the spiritual and cultural significance underlying Wandjina art practice.

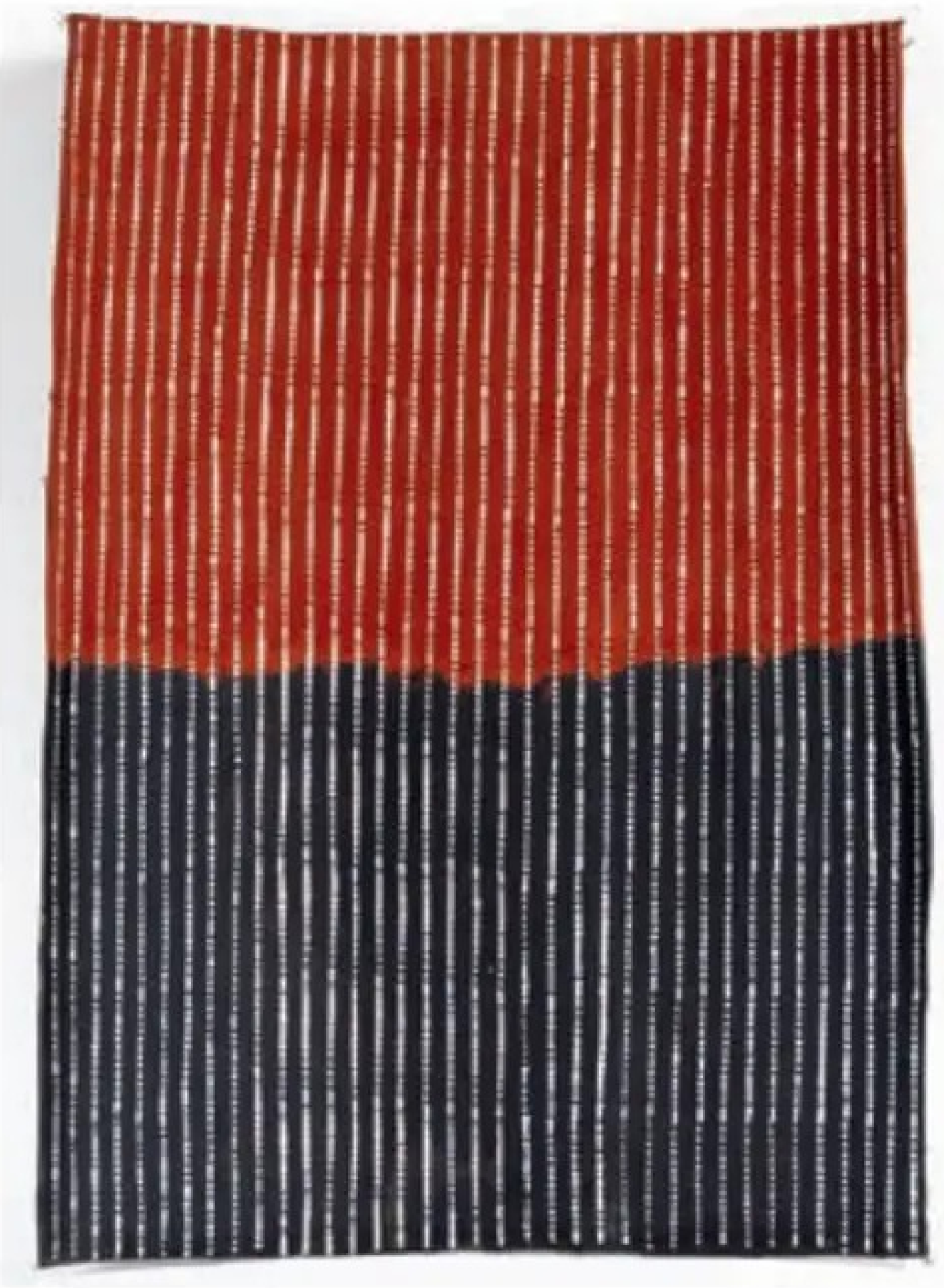
Beyond his visual arts practice, Kallum has established recognition as a musician, demonstrating his versatility across multiple creative disciplines. His leadership role as Chairperson of Mowanjum Arts reflects his commitment to supporting Indigenous artistic development and cultural preservation within the community.

BARBARA PURUNTATAMERI

RANGE: **WORKS STARTING AT $800** · ART CENTRE: **JILAMARA ARTS & CRAFTS ASSOCIATION**

Barbara Puruntatameri was born and raised in Pirlangimpi, subsequently dividing her time between Pirlangimpi and Milikapiti on Melville Island. Her artistic development emerged through observing her grandfather's practice at Munupi Arts, with further inspiration drawn from her partner **Jimmy Mungatopi**'s painting and carving work at Jilamara.

Puruntatameri's artistic technique centers on the traditional Tiwi Kayimwagakimi—a carved ironwood comb historically used as a body painting tool for applying dots. Her contemporary application of this ancestral implement has distinguished her work within the national Indigenous art landscape.



PRISCILLA BADARI

RANGE: **WORKS STARTING AT $450** • ART CENTRE: **INJALAK ARTS & CULTURE**

Priscilla Badari, daughter of **Mary Garnarradj** and **Albert Badari**, has established herself as a distinguished basket weaver recognised for her distinctive use of vibrant color and contrast. Her technical proficiency and innovative approach to traditional weaving practices have distinguished her work within the contemporary Indigenous art landscape.

Badari's role as an educator extends beyond her artistic practice, having conducted basket weaving workshops in Queensland and Gunbalanya. These teaching engagements demonstrate her commitment to knowledge transmission and cultural preservation across different communities.

Her collaborative work includes contributions to eight women's fabric screen print designs currently in production, showcasing her versatility across multiple mediums and her ability to translate traditional weaving concepts into contemporary textile applications.

TOP: Kallum Mungulu, *Wandjina Dreaming*, 2024. Acrylic on canvas, 70 x 127cm. COURTESY: MOWANJUM ARTS.

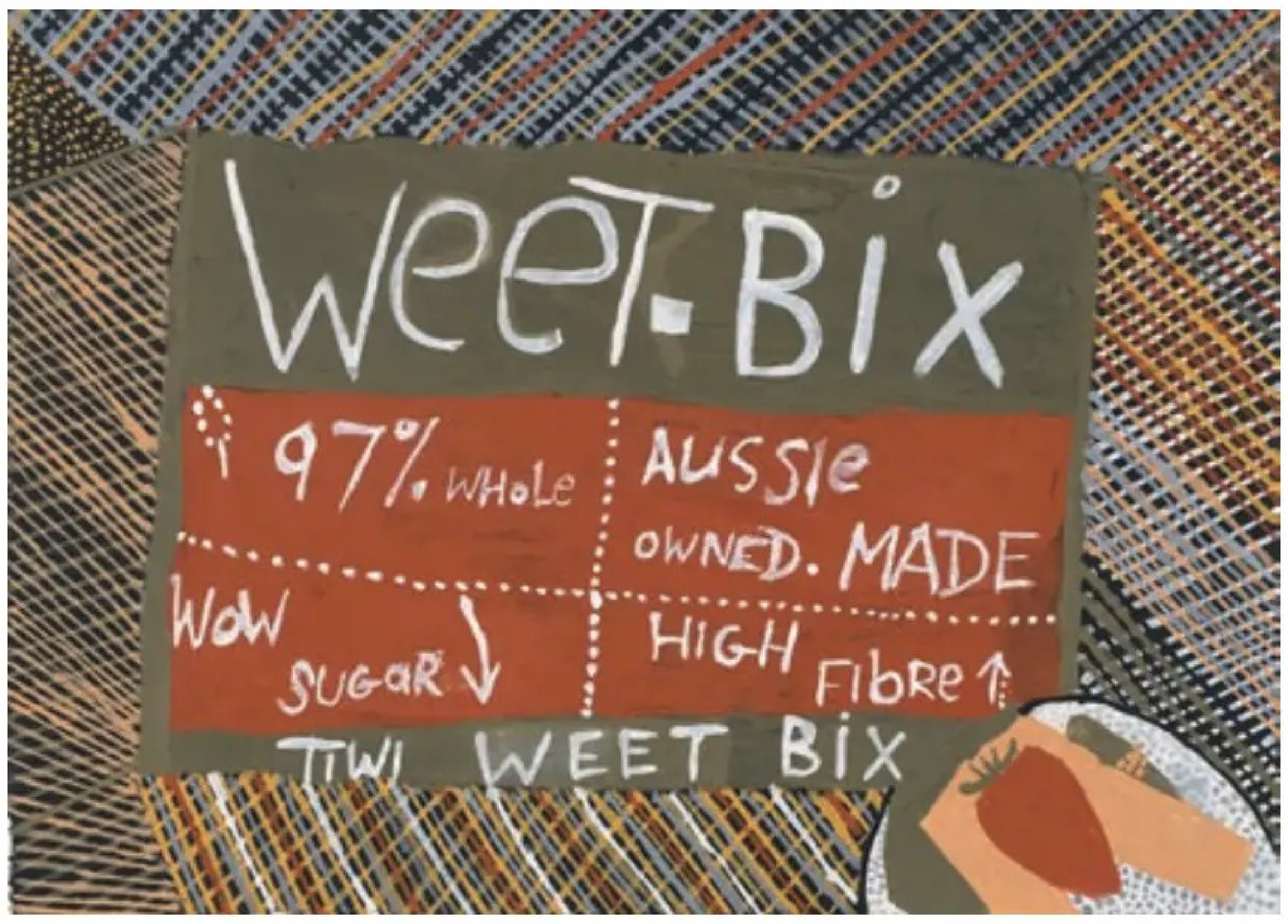
LEFT: Barbara Puruntatameri, *Kayimwagakimi Jilamara*, 2024. Locally sourced earth pigments on stringybark, 70 x 48cm. COURTESY: THE ARTIST AND JILAMARA ARTS.

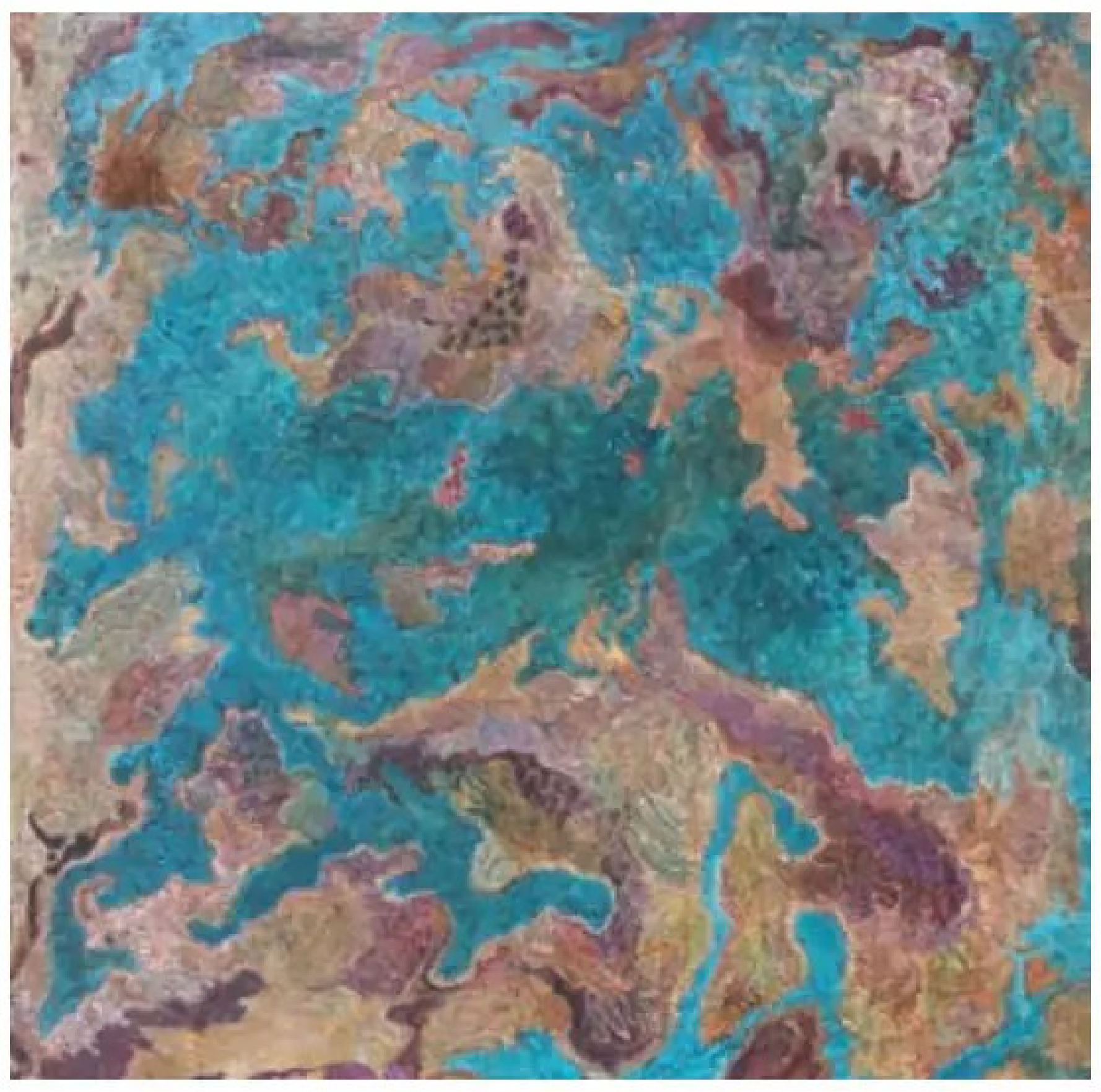
ABOVE: Priscilla Badari, *Marebu*, 2024. Fibre, Diameter 28cm. COURTESY: INJALAK ARTS.

GRAHAM TIPUNGWUTI

RANGE: **WORKS STARTING AT $650** • ART CENTRE: **NGARUWANAJIRRI**

Graham Tipungwuti has been working at Ngaruwanajirri for several years, primarily creating ironwood carvings. Since 2024, he has shifted his focus to painting, producing Tiwi-style still life works that depict familiar items from the Wurrumiyanga community—drink cans, soft drink bottles, powdered milk, and biscuits.





ALLERY SANDY

RANGE: **WORKS STARTING AT $1,100** • ART CENTRE: **YINJAA-BARNI ART**

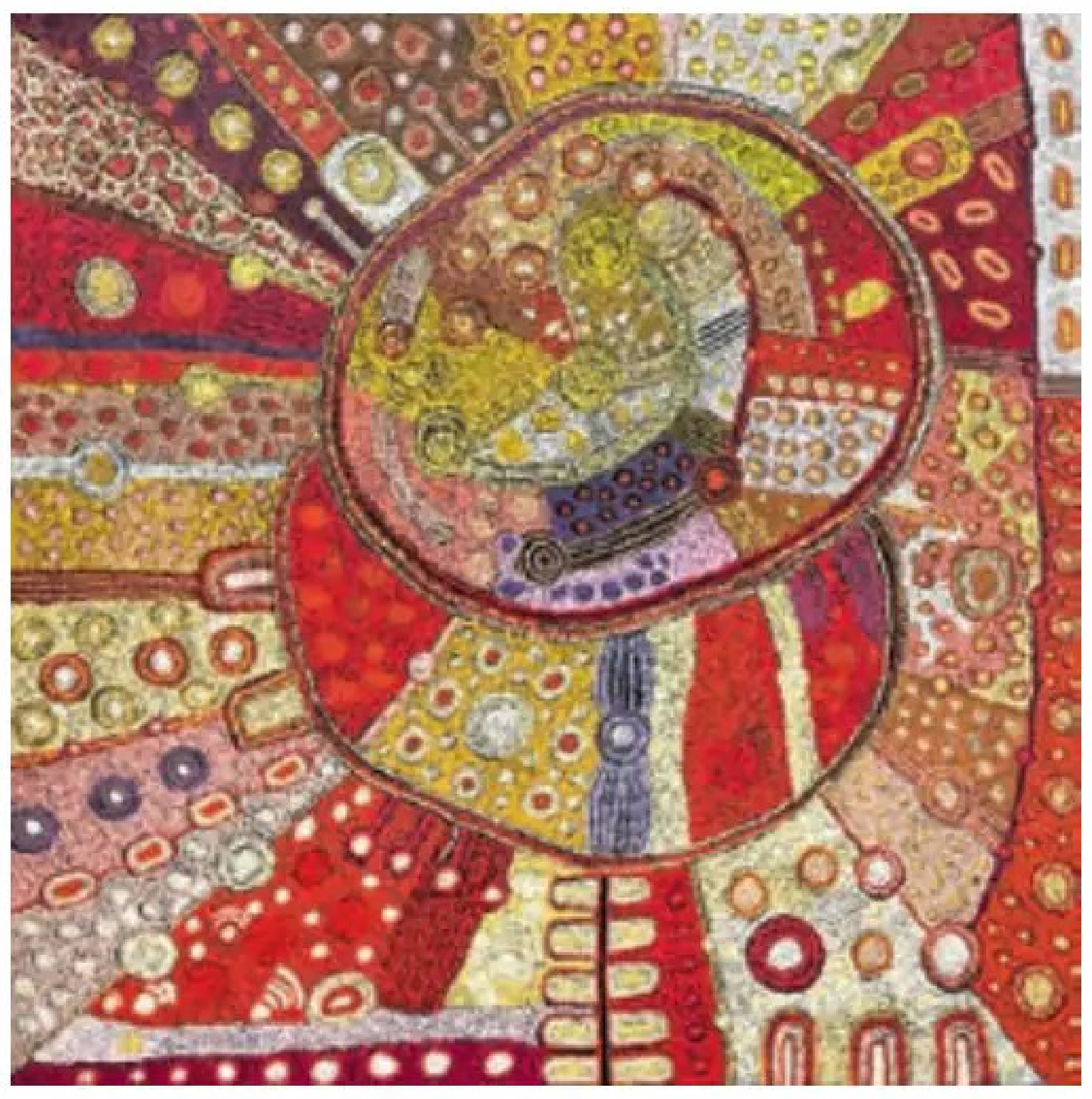
Allery Sandy is a multi-award-winning artist whose practice encompasses painting, education, performance, and community leadership. Her distinctive aerial perspectives celebrate the natural abundance of her Country, featuring wildflowers, waterways, and traditional bush foods as central motifs.

Sandy's artistic output has achieved national and international recognition through extensive exhibition programs. Her work is held in significant private and public collections, including the Art Gallery of Western Australia.

ANGELA WATSON

RANGE: **WORKS STARTING AT $950** • ART CENTRE: **NINUKU ARTS**

Angela Watson was born in Warburton, Western Australia in 1966 and now lives in Pipalyatjara. She paints mainly Mamu Tjukurpa and uses bold and graphic colours to tell her story.



JOCELYN WILFRED

RANGE: **WORKS STARTING AT $350** • ART CENTRE: **NUMBURINDI ARTS**

Jocelyn Wilfred is a Ritharrngu artist who lives and works with her sisters and niece in Numbulwar. She has dedicated more than forty years to developing her own unique style of fibre art, preferring naturally dyed pandanus over contemporary fibres.

TOP RIGHT: Graham Tipungwuti, *Weetbix Jilamara*, 2024. Natural ochres, black gesso on Saunders Waterford paper, 29 x 28cm. COURTESY: NGARUWANAJIRRI.

TOP LEFT: Allery Sandy, *Coral Reef,* 2024. Acrylic and Pilbara earth on canvas, 91.5 x 91.5cm. COURTESY: YINJAA-BARNI ART.

ABOVE RIGHT: Angela Watson, *Mamu Tjukurpa*, 2024. Acrylic on canvas, 127 x 127cm. COURTESY: NINUKU ARTS.

RIGHT: Jocelyn Wilfred, *Wulbung* (Basket), 2024. Fibre art, pandanus and naturally-dyed materials, 39 x 17 x 28cm. COURTESY: NUMBULWAR NUMBURINDI ARTS.

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Image: Model wears piece by Lillardia Briggs-Houston, NIFA 2024. Photo by Marley Morgan